

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

# DOCTOR WHO



THE **SECOND**  
DOCTOR

## THE COMPLETE HISTORY



STORIES 34-37

THE MACRA TERROR,  
THE FACELESS ONES, THE EVIL OF THE DALEKS  
AND THE TOMB OF THE CYBERMEN





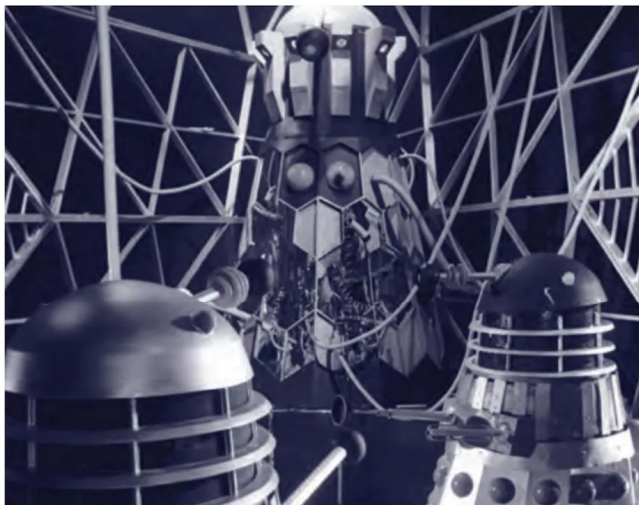




BBC

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THE COMPLETE HISTORY



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THE MACRA TERROR

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THE FACELESS ONES

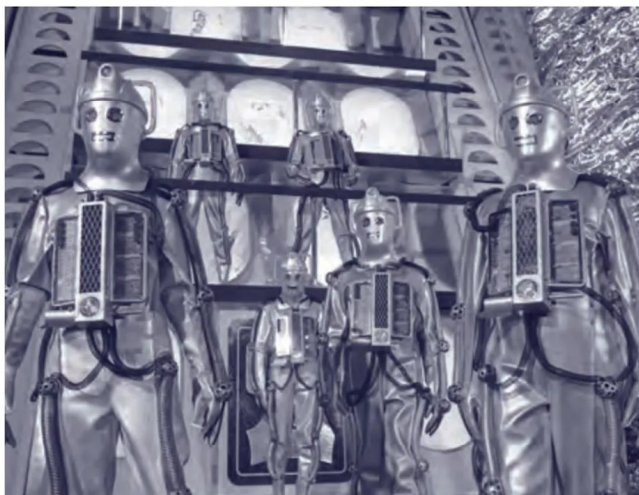
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THE EVIL OF THE DALEKS

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THE TOMB OF THE CYBERMEN

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BBC  
**DOCTOR  
WHO**  
THE COMPLETE HISTORY

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# Welcome

**B**eing a devotee of *Doctor Who* can be a frustrating, even sad experience when it comes to viewing episodes made in the 1960s. In this modern television culture of 'box set' consumption, it remains a tragic state of affairs that one cannot watch the 1963-9 run of the series in its entirety due to the widespread 'junking' of many of those vintage episodes.

It's a wonder at the time of writing that of *Doctor Who*'s first two series, we are still able to watch 70 out of the 81 episodes made. That 11 episodes from this run are missing is, in itself, shocking cultural vandalism, but things only get worse from here. Twenty-eight of the 45 episodes made for the 1965/6 series are missing, with the same ratio absent from Patrick Troughton's first series as the Doctor in 1966/7, of which three of the four stories documented in this volume of *Doctor Who – The Complete History* are taken from.

Of *The Macra Terror* [1967 – see page 6], nothing exists bar a few grainy seconds cut for censorship reasons in Australia.

It is a story completely missing from the archives. There are a few publicity pictures, off-air 'telesnaps' and the full soundtrack recorded off air at the time, but it's a story that remains, for now, out of reach.

Two of the six episodes of *The Faceless Ones* [1967 – see page 32] are thankfully safe in the archives, with Episode 3 recovered at the same time as Episode 2 of *The Evil of the Daleks* [1967 – see page 70]. It's wonderful that they are available for us to view at our leisure, but they are fragments of a greater whole. Jagged holes in the legacy of 1960s *Doctor Who*.

Let's be thankful for those who were there at the time, recording audio off air so we at least have a full record of *Doctor Who* in audio form, and for photographer John Cura, whose telesnaps provide tantalising screen moments, frozen in time. Many have also worked tirelessly, often for no reward, to reconstruct missing episodes with whatever resources and expertise are available to them. It's a marker of how *Doctor Who* is a hothouse for encouraging creative endeavour in those who have watched and been inspired by it.

But sometimes these missing episodes come back. *The Tomb of the Cybermen* [1967 – see page 114] is a brilliant example of this. Returned from Hong Kong in 1991, its reputation as a true *Doctor Who* classic remained untarnished when viewed again 25 years after its first broadcast.

It's moments like this that still give hope that other missing gems from the history of *Doctor Who* are still waiting to be discovered somewhere in the world.

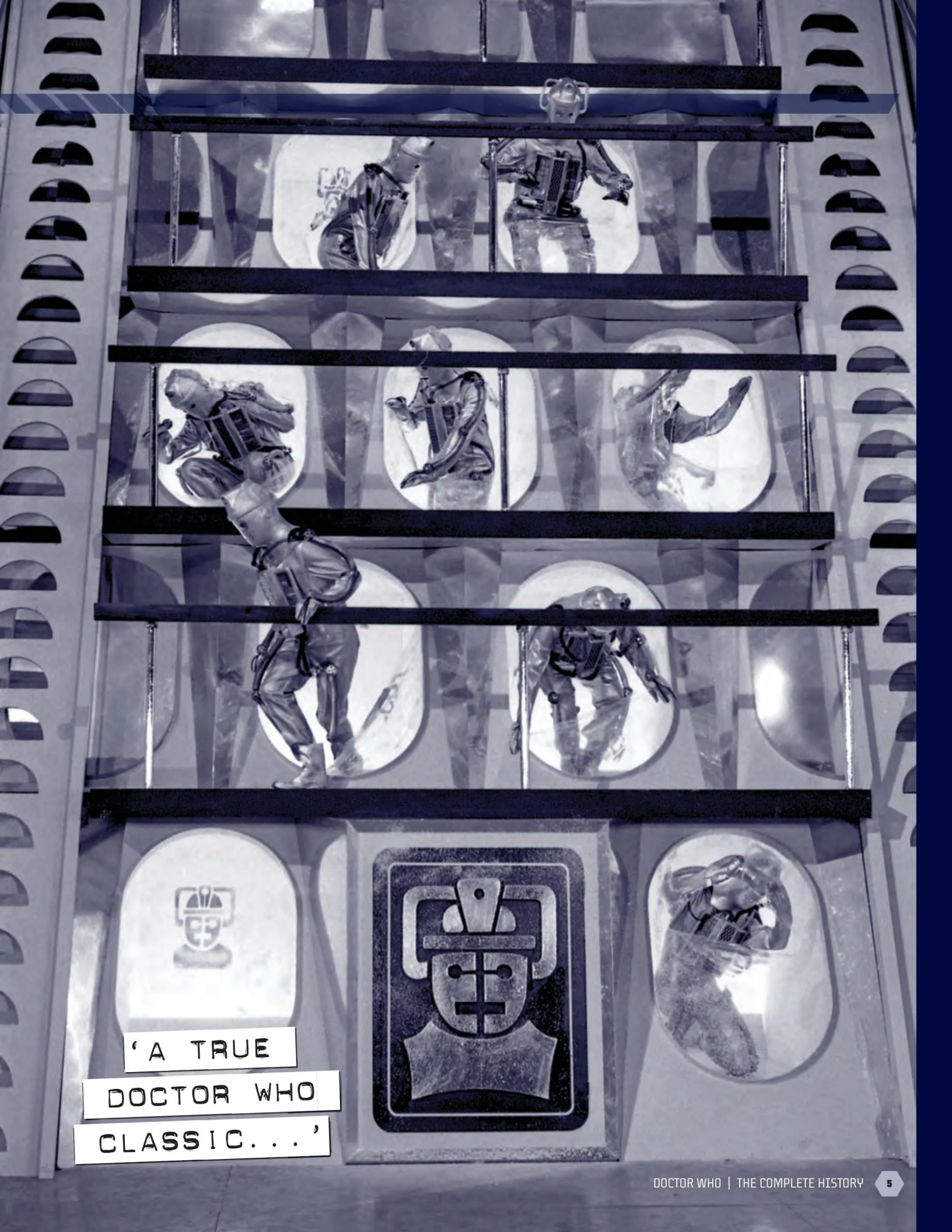
Mark Wright – Editor

## Below:

*The Macra Terror...* missing from the archives, a story out of reach...







'A TRUE  
DOCTOR WHO  
CLASSIC...'





# THE MACRA TERROR

► STORY 34

Can the inhabitants of a human colony really be as happy as they seem? Unconvinced, the Doctor scratches beneath the surface to find a sinister presence controlling things. But there is no such thing as Macra...







# Introduction

**T**he gas-guzzling monsters who pulled the strings in this unnerving story aren't the easiest to pin down... not least because they tried to persuade the colonists encountered by the Doctor that there's no such things as Macra!

Because of their fearsome claws and squat build, we've come to think of them

'THE MACRA TERROR  
HAS A SUBTLY MYSTERIOUS  
AIR TO IT.'



as giant crabs. The Doctor's companion Polly thought so – she described them as such on two occasions. She hedged her bets though, and offered ‘insect’ as an alternative. Medok – a colonist who was ostracised for trying to alert his people to the Macra's presence – also thought they were like insects. And when his leader, the Pilot, was trying to comprehend the menace, he pondered if they were “some monstrous form of bacteria? Insects? Or what?”

In the same vein as the insect monsters of *The Web Planet* [1965 – see Volume 4] and the Rills of *Galaxy 4* [1965 – see Volume 6], *The Macra Terror* was trying to fashion a truly alien creature to creep out the viewing audience. They're parasites that used humans to keep them alive. But given their obvious intelligence and ability to communicate, this seems a fairly modest agenda. What else might they be up to?

Years later, in *Gridlock* [2007 – see Volume 55], the Tenth Doctor explained that the Macra were using human slaves to build an empire. They don't succeed in the long run, however, as they de-evolved into beasts and ended up in the bowels of the New New York motorway system breathing fumes and snapping at unfortunate commuters.

It's fitting that they end up living alongside a human colony in the distant future. The early Troughton stories were quite fixated with established ‘human colonies’ – from the base on Vulcan in *The Power of the Daleks* [1966 – see Volume 9], the isolated city of Atlantis in *The Underwater Menace* [1967 – also Volume 9] and the community on the Moon in *The Moonbase* [1967 – also Volume 9]. Unlike the Earth-like societies of the Hartnell years, on Marinus or Xeros or the planet of the Elders, the Pilot confirmed that their ancestors came from “the Earth planet” like the Doctor's young friends.

The Pilot may have been unable to identify the Macra... but mysteriously, it seems that he knows something about the Doctor's non-terrestrial origins! Beneath the colony's frivolity, *The Macra Terror* is certainly a story that has a subtly mysterious air to it. ■

**Below:**

The Macra had de-evolved by the time they reappeared in 2007's *Gridlock*.





## EPISODE 1

**T**he Pilot, the leader of a futuristic Earth-like colony, is watching some majorettes [1] when a desperate man, Medok, pushes through the crowd. Ola, the Chief of Police, orders his guards to recapture him.

Medok runs to a quarry where he sees the TARDIS materialise. The Doctor, Ben, Jamie and Polly emerge warily, having seen an image of a giant claw on the 'time scanner'. Medok attacks Jamie but Ben overpowers him. Ola and his guards arrive and take Medok away for treatment.

The Doctor and his friends are welcomed by the Pilot. The colony is very cheery and has piped-in jingles. The Pilot takes them to the Refreshing Department and hands them over to his supervisor, Barney. The Doctor has his clothes 'revived' – then steps into a 'rough and tumble' machine to make them scruffy again! [2]

Medok is locked in a room in the Refreshing Department. The Doctor picks the lock, enabling Medok to escape. [3]

The Pilot asks a man called Pete to show the strangers the Labour Centre, [4] where the Doctor and his friends hear the colony Controller informing the colonists about Medok's escape but that there is no need for alarm. Pete explains that it is a privilege to work for the colony. They are refining gas. Two miners are brought in with gas sickness – and the Doctor slips away to meet Medok.

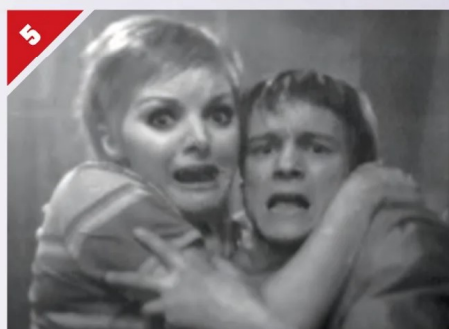
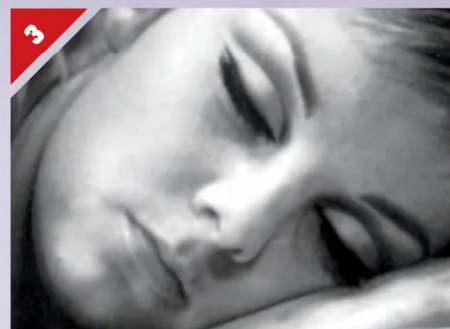
Medok tells the Doctor that he has seen "creatures like giant insects" in the colony. Anyone who sees them is locked up in the correction hospital.

The Doctor rejoins his friends in the Refreshing Department. Ola tells them they are to be confined to their cubicles as there is a curfew. [5]

After Barney bids the Doctor goodnight the Doctor slips outside and meets up with Medok. [6] They avoid Ola's patrol – and see a giant crab!







## EPISODE 2

**T**he crab disappears into the darkness. The Doctor and Medok are found by Ola and his guards and brought before the Pilot. The Pilot informs the Doctor that he has committed a crime by being out at night. Medok explains that the Doctor wasn't helping him, he was trying to make him give himself up. Ola takes Medok away to the hospital for "correction". [1]

The Doctor is escorted back to his quarters. The Controller tells the Pilot that the Doctor and his friends must be made to think like members of the colony. [2]

In Ben and Jamie's cubicle, a voice intones that everything in the colony is good and beautiful. [3]

The Doctor goes to Polly's cubicle and shorts out the brainwashing device. He goes to Ben and Jamie's cubicle but he is too late; Ben has already been

brainwashed and, after a struggle, [4] he fetches Ola and his guards. They take the Doctor away.

In the hospital, Medok fails to respond to treatment, so the Pilot decides to send him to work in the mines.

Polly runs off. Ben catches up with her at a construction site. He informs her there is nothing evil or harmful in the colony – then she is grabbed by a giant crab! Ben frees her and they run for it. [5]

The Doctor admits to the Pilot that he destroyed the nerve circuits – and notices another brainwashing circuit on the wall, which he shorts out.

Ola brings in Ben and Polly. Polly tells the Doctor about the crab but Ben says there are no such things as Macra.

The voice of the Controller says that Polly has been hallucinating. Jamie suspects the Controller doesn't even exist, but then the Controller appears on a screen. He is a haggard old man – and a claw closes around his neck! [6]



## EPISODE 3

**T**he Pilot orders Ola to take the Doctor, Jamie and Polly to the mines to join the 'Danger Gang'. The Control Voice tells the Pilot to forget everything that has just happened.

In the pithead control room, the Doctor, Jamie and Polly are allocated to the 176 shift. The pit boss, Officia, explains that the mine extracts valuable gases. They meet Medok, who has been sent to work in the Danger Gang. [1] He takes Polly and Jamie down into the mine. Ben comes to spy on his friends.

From outside the mine, the Doctor works out the formula for the gas. The Pilot enters and accuses the Doctor of breaking into their secret files; the Doctor explains that he deduced the formula. [2]

Jamie spots a service door. Officia is overcome by a gas leak and Jamie takes his keys. Ben arrives and carries Officia away. Jamie unlocks the door,

setting off an alarm. [3] Medok hurries after Jamie but is attacked by a Macra.

The Control Voice instructs that no guards are to go near the old shaft. Ben tells the Doctor that he saw Jamie take Officia's keys but didn't report it. He is recovering from the brainwashing! [4]

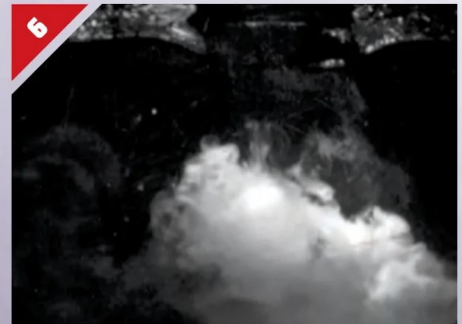
Jamie finds Medok's corpse – and the Macra!

Ben tries to enter the Pilot's office but is intercepted by a pretty girl, Sunaa.

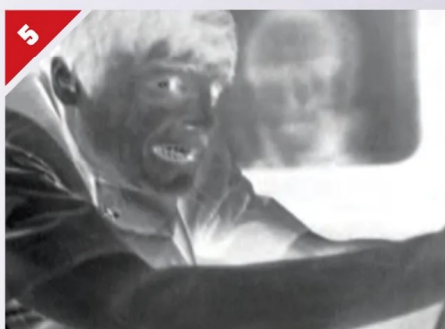
The Macra in the old shaft appears to be dormant, so Jamie pokes it with a stick. It turns towards him...

Ben informs the Pilot that the stranger who has escaped is in the old shaft. He asks Control for instructions and is told that nobody is to go in. [5]

Instead, it orders for gas to be diverted into the old shaft. The Doctor deduces that there is something in there that needs the gas to live! Meanwhile, down in the old shaft, Jamie is trapped between two revived Macra! [6]







## EPISODE 4

**T**he Doctor tampers with the controls and the old shaft is filled with fresh air. [1]

As the two Macra attempt to grab at Jamie, they set off a rock fall and lose consciousness.

Ola and his men force their way into the control room but the Doctor and Polly lock themselves in a pipe room. [2]

Jamie emerges from the pit into a hall where the cheerleaders are being put through their paces. The choreographer spots Jamie but mistakes him for one of the dancers. [3] Jamie plays along by performing a Highland Fling – and flinging himself out of the door. But he is captured by Ola and his guards.

The Doctor and Polly can see into the colony's control room, where a Macra is operating a machine that creates the Control Voice. [4] Polly suggests they

bring the Pilot to prove to him that the Macra exist.

Ola brings Jamie to the Pilot. Ola is very critical of the Pilot's lack of authority. He points out that two of the strangers are still missing – and then the Doctor and Polly walk in. The Control Voice orders everyone to return to work but the Pilot agrees to go with the Doctor instead. They take him to see the Macra in the control room.

The Control Voice orders the guards to take their orders from Ola. The Pilot returns to the pithead room and tells Ola he has seen the Macra. The Control Voice tells Ola to lock the Pilot and the strangers in the pipe room. The pipe room fills with poisonous gas... but Ben arrives and, following the Doctor's instructions, he changes the settings and there is a massive explosion. [5]

Later, the Pilot congratulates the strangers for saving the colony. The Doctor and his friends slip away by dancing through the crowd... [6]



# Pre-production

**H**aving written two *Doctor Who* serials early in 1966 – *The Savages* [1966 – see Volume 8] plus the final version of *The War Machines* [1966 – see Volume 8] – Ian Stuart Black had moved on to the BBC2 thriller serial *Ransom for a Pretty Girl* and a new BBC fantasy series, *Adam Adamant Lives!*, for which he submitted two story ideas (*The Sands of the Desert*, AKA *Tower*, which was not made, plus *Career Girl*, which entered production as *Another Little Drink*). Come November, Black found himself

being asked to provide another four-part storyline for *Doctor Who*.

*Doctor Who*'s story editor Gerry Davis discussed with Black the requirement for a story in which sinister things would be seen to take place behind the jolly façade of a holiday camp; it would also feature menacing subterranean monsters, akin to the Morlocks in HG Wells' 1895 novel *The Time Machine*. Searching for a creature on which they could base the new monsters, the two men looked over a chart on the production office wall detailing past serials, and decided that giant spiders had not been

**Below:**

Peter Jeffrey as the Pilot and Gertan Klauber as Ola.





seen thus far. Black was keen for the script to show how different forms of life require differing environments to survive – in this case, the whole purpose of the Colony’s work being to pump the gas, poisonous to humans, that the ‘spidermen’ needed.

## Spidermen

**D**avis commissioned Black to write a four-part serial under the title *Dr Who & The Spidermen* on Friday 11 November 1966 for a Monday 5 December delivery; at this point, the recording dates given were for February, indicating that it was being planned for the slot ultimately used on *The Moonbase* [1967 – see Volume 9]. Black’s story, soon known as simply *The Spidermen*, was originally scheduled to follow directly on from *The Imps*, a much-troubled script that was being rewritten by author William Emms (*The Imps* had already been dropped once, in favour of *The Underwater Menace* [1967 – see Volume 9]. All four scripts – now bearing the collective title *Doctor Who and the Spidermen!* – were accepted by Davis by Monday 12 December, exactly one week after Black’s target delivery date. That same day, actress Anneke Wills was contracted to play companion Polly in three more four-part serials. Two days later, the production schedule still showed *The Spidermen* in its scheduled place in the run, but it was now preceded by *The Return of the Cybermen* (later retitled *The Moonbase* [1966 – see Volume 9]), with *The Imps* being totally abandoned early in January 1967.

Around the same time, a new opening title sequence was being developed for *Doctor Who*, arising from discussions between producer Innes Lloyd, graphics designer Bernard Lodge and engineering



### Above:

All smiles as the TARDIS crew arrives at the colony.

expert Ben Palmer. It was planned to film these on Saturday 26 November in Riverside Studio 1, concurrent with the film recording of the final episode of *The Power of the Daleks* [1966 – see Volume 9]. Eventually, the proposed new titles were filmed in Studio 2 at Television Centre on Friday 9 December.

It was hoped that the new sequence could be used on *The Underwater Menace*; as it transpired, neither this serial nor *The Moonbase* used the new sequence and the new graphics would ultimately debut with *The Macra Terror*. For the new titles, Lodge recalled something which had happened when recording the original sequence of abstract images in August 1963 when crew members had stood in front of the camera during the electronic test sequence, resulting in a distorted version of their faces bleeding into the feedback patterns. Lodge had wanted to develop this notion, but was told by the producer at the time – Verity Lambert – that this was too scary. Lloyd wanted something different, so Lodge suggested using a photo caption of actor Patrick Troughton’s face in this manner, with a top lit shot making the features look symmetrical. To create the transitions of the images in the new titles, Lodge roughed up a sheet of polystyrene



**Right:**  
Anthony  
Gardner  
as Alvis.

and placed it at an angle so that if it was tilted one way it was bleached out by a strong light, and tilted the other way it was fully in shadow. This created the high-contrast wipe required, making the Doctor's features appear to vanish into the picture. The new logo for the series was based on the 1932 font Times New Roman, a classic design which Bernard Lodge liked at the time, although tests were also conducted with a more geometric design where each letter was picked out against black by a white outline. The filming session involved various methods of creating transitions between images, and for some of the new attempts at generating vortex patterns, radio music was used as a source to generate pulsing patterns. It had also been planned that a new arrangement of Ron Grainer's theme tune would be used, although this would not actually debut until *The Faceless Ones*. Instead, the original 1963 theme tune would be used.

## Direction and design

**T**he director allocated to *The Spidersmen* was Birmingham-born John Davies who, after a spell acting on stage in Rep and then directing, had been working in television since 1958, first on regional documentaries, directing the play *Incident* at the BBC's Birmingham studios, and then handling episodes of series including *United!* (also made in Birmingham) and then *The Newcomers*. Prior to starting work on the serial, Davies undertook some intensive viewing of tapes of earlier episodes and found he greatly admired Patrick Troughton, who had only recently taken over the lead role. Davies had also worked with producer Innes Lloyd before; Lloyd encouraged him to make the serial frightening. The designer was Kenneth Sharp, a former scenery painter at ABC



who had first joined the BBC in 1965 on a summer relief scheme; Sharp had just completed a six-month stint on children's variety show *Crackerjack*, and *Doctor Who* would be his first drama assignment. Make-up and costumes would be supervised, as usual, by Gillian James and Daphne Dare respectively.

*The Spidersmen* was still the serial's title on Monday 9 January 1967, when a draft Drama Early Warning Synopsis was issued. This document erroneously listed Gerry Mill as the director on the serial – Mill was in fact assigned to the subsequent serial in production, *The Chameleons* (latterly *The Faceless Ones* [1967 – see page 32]).

Here, the plot differed slightly from that of the finished serial: in Episode 2, the Doctor is taken to a House of Correction after being captured alongside the fugitive Medoc (later 'Medok') – but the correction processes fail to have any effect on him, and he is sent to work in the mines in Episode 3. In this synopsis, the Pilot is described as the 'Prime Minister' of the Colony.

By the following day, Tuesday 10, the title had been revised to *Doctor Who and the Insect-Men* – but just one day later, the initial planning document for the production bore the title *Dr Who & The Macras*, with the alien creatures now being defined as huge crabs as a result of the development process. The 'spidersmen'



originally suggested by Black had become simply 'insect men' by the time the draft scripts were delivered – at which point Gerry Davis realised that there was a danger of duplicating the Zarbi, as seen in *The Web Planet* [1965 – see Volume 4] two years previously. With this in mind, Davis decided to make the creatures giant crabs, and they were duly renamed 'Macra Men', a term apparently derived from the genus *macrocheira kaempferi*, the Japanese spider crab – which, at up to 12 feet across, is the largest known crustacean.

Unfortunately, editing on the scripts to change the words 'insects' and 'feelers' to 'Macra' and 'claws' was not very thorough – meaning that in the finished programme, several characters (notably Medok in Episode 1) would still refer to the Macra as insects. Scripted descriptions were minimal, Episode 1 ending with the note that the creature 'is so inhuman that for a moment the Doctor is unable to speak'. In Episode 3, the motionless figure of an insect man in the old shaft was to have a 'great plumped up back'. Jamie shouted after it, "You horrible beastie. Did the devil send you? You're an insect from the pit of Satan!"

John Davies and Kenneth Sharp visited the Natural History Museum and

studied some large South American crabs under magnifying glasses, noting how they used their large pincers to dig. As designer, Sharp was also responsible for special effects and monsters – which, as usual, were subcontracted to the Uxbridge-based prop building firm of Shawcraft Models. Producer Innes Lloyd took a holiday during the second week of January 1967, during which time production planning was supervised by his stand-in, assistant story editor Peter Bryant. Meanwhile, Daphne Dare – who had been deputising for a hospitalised Sandra Reid during production of *The Moonbase* – was replaced by Vanessa Clarke. Actor Frazer Hines' contract to play Jamie in the Macra serial was issued on Monday 16 January. In the third week of January, filming was scheduled for mid-February.

Documentation dated Wednesday 18 January carried the title *The Macra Terror*, although paperwork was still headed *Dr Who and the Macras* as late as early February. Casting took place around this time: Ian Fairbairn was originally considered to play one of Ola's guards, but was given the larger role of Questa, seen in Episode 1, when Arnold Peters (whom Davies had directed in *United!*) dropped out; Mary Clubb was a candidate for the role of Verna, a female extra in the Refreshing Department in Episode 1; Christine Gordon was the first choice for the Pilot's secretary in Episodes 2 and 3; and it was hoped that Len Saunders would play the scientist at the Hospital for Correction in Episode 2. AJ Brown was originally cast as the Controller, but ultimately Graham Leaman (who

### Connections: Previously...

► After the TARDIS lands, Jamie arms himself with a big stick – a direct response to the image of the Macra claw seen on the ship's scanner screen in the closing seconds of *The Moonbase* [1967 – see Volume 9].



**Left:**  
Danger lurks  
in the shadows.





**Above:**  
Will Ben betray  
his friends?

suffered from restricted mobility) took his place; Leaman's gaunt face had caught Davies' eye, and he would use the actor on later productions. Peter Jeffrey was cast as the Pilot; a noted actor in films and television with appearances in the BBC's Shakespearean cycle *The Spread of the Eagle* and a recurring role in ATV's *The Plane Makers*, Jeffrey had been particularly requested by Lloyd as another 'big name' guest star for *Doctor Who*; interviewed by Davies, Jeffrey had said that his children would not forgive him if he turned down the role.

Michael Craze was contracted to play Ben in this serial plus the eight episodes following on Friday 27 January, it having been decided earlier in the month to write Ben and Polly out of the series with Episode 2 of the upcoming *The Evil of the Daleks* [1967 – see page 70]. On the same day, with *Doctor Who*'s future secured for the 1967/8 series, Troughton was issued with a new contract for a further 23 episodes.

Voices broadcast throughout the Colony via a Tannoy-like public address system were a particular feature of the scripts, and so John Davies contracted

two voice artists to tape all this speech in advance. Denis Goacher and Richard Beale recorded their lines for the serial at Lime Grove Studio R on Wednesday 8 February. Beale had worked on two *Doctor Who* serials in 1966, providing the Refusian Voices for the last two episodes of *The Ark* and appearing as Bat Masterson in *The Gunfighters* [1966 – see Volume 7]. Goacher (who was also known as Denis Gordon and had featured in serials such as *St Ives* and *City Beneath the Sea*) provided Voice One (the Control Voice, which issues orders), with Beale playing both Voice Two (the Americanised Broadcast Voice, which makes announcements) and Voice Three (the sinister Propaganda Voice, heard during the conditioning sequences in Episode 2). The BBC Radiophonic Workshop provided the electronic 'chimes' which heralded the Broadcast Voice's pronouncements.

## Electronic tracks

**M**usician Dudley Simpson, whose work on the show dated back to 1964, was selected to compose the score for *The Macra Terror*; as with *The Underwater Menace*, Simpson opted to use the now monophonic synthesisers installed at the BBC Radiophonic Workshop in

**Right:**  
Medok has  
seen the  
terrible  
truth behind  
the colony.





**Left:**

Ola maintains order in the colony at all costs.

Maida Vale. The Radiophonic Band music, arranged by vocalist Wilfred Johns from Simpson's composition, was recorded at Maida Vale on the afternoon of Thursday 9 February; lasting just under two minutes, this would be heard in dance sequences in Episodes 1 and 4. Other music for the serial was recorded at Maida Vale on Tuesday 14 February. In the morning, a trio of female singers performed the three jingles heard in Episodes 1 and 3, based on lyrics in Black's script (for example, "Thank you Shift No 1/Time to have fun/Now Shift No 2/It's up to you/Off to work with a song/And you're gay all day long"). These tunes were composed by Simpson and arranged by Johns, giving two minutes' backing in total. Electronic tracks were recorded in the afternoon. These included: *Macra Theme* (used throughout the serial); *Heartbeat Chase* (heard during the pursuit of Medok in Episode 1); *Fright Climax* (also in Episode 1); *Weird Night* (in Episode 2); and *Sick Macra* (in Episodes 3 and 4). As broadcast, these totalled almost 11 minutes of music. These electronic tracks were realised by

the Workshop's Brian Hodgson, who also composed *Heartbeat Chase* and used the Workshop's multi-colour tone organ. The track *Chromophone Band*, heard in Episodes 1 and 4 was realised by Delia Derbyshire on Thursday 23 February. Brian Hodgson created the special sounds for the serial under the title *Dr Who and the Macras* from January 1967; this comprised 33 different sounds including the 'muzak' as well as the various chimes, alarms and machine noises.

Character traits of the new Doctor, such as his recorder playing, were absent from the camera scripts, which were entitled *Dr Who and the Macra Terror*. In Episode 1, the TARDIS landed in a wooded area, surrounded by trees, and Questa was described as 'a sympathetic, very genuine fellow'. In Episode 2, the Macra attack on Polly occurred outside the part-constructed building. In Episode 3, Polly was given some material intended for a female miner, and the Doctor theorised that "in days gone by, Macra have come to the surface of this planet and have not found sufficient gas in this atmosphere". ■



# Production

**T**he venue for the location filming was a cement quarry off the A5 at Dunstable owned by Associated Portland Cement Manufacturers Ltd. The cast members required were Terence

Lodge as Medok and Gertan Klauber as Ola, plus three extras – John Caesar, Steve Emerson and Danny Rae – as Ola’s guards. (It had been suggested at one stage that the Pilot should feature in these sequences, but this was deemed unnecessary.)

Czech-born Klauber had appeared in *Doctor Who* previously, as the Galley Master in *The Romans* [1965 – see Volume 4].

The same episode had also featured John Caesar, previously a Monoid in *The Ark* [1966 – see Volume 7] in a minor role.

Lodge was cast when Davies bumped into him at the BBC, and recalled working with him at Birmingham Rep from 1957.

Episode 1 scenes shot on 35mm film by Peter Hamilton’s camera crew from 10.15am on Wednesday 15 February began with Medok running through the wasteland outside the Colony, with guards

in pursuit. A 16mm handheld camera was also used alongside the 35mm camera. The weather was cold, and the actors found themselves running through large puddles; the programme budget included provision for a bottle of brandy to keep the cast warm. Danny Rae sprained his ankle running over the terrain during lunchtime shooting. After hiding beside a cliff, Medok continued his flight – and then saw the TARDIS materialise. It had been planned to shoot the TARDIS dematerialising at the end of the serial – but if this sequence was filmed, it was never used in the finished episode.

## The Controller

**A**ll the sequences featuring the Controller were pre-filmed on Stages 3a and 3b of the BBC’s Television Film Studios at Ealing from 10.45am on Friday 17. The only actor required was Graham Leaman, who was first made up as the young Controller seen in various back-projected still photographs. Once these pictures had been taken, Leaman was made up as the aged, frightened Controller seen in the back-projected film sequence at the end of Episode 2. Here, the Macra prop’s giant claw was detached and manipulated out of shot, appearing to drag the Controller off screen. Throughout filming, Jean Richmond stood in for Gillian James in charge of make-up, as she had done on parts of *The Moonbase*.

The Macra were introduced in the final scene of *The Moonbase* with the appearance of a Macra claw on the TARDIS’ time scanner; this sequence was recorded

**Below:**  
The Doctor comes between Ola and the Pilot.







with *The Moonbase* Episode 4 on Saturday 25 February. Unlike other serials of the time, no film trailer for the next story was appended to the final episode of *The Moonbase*.

During production, photocalls were held to promote *The Macra Terror*, the first on Monday 27 February: this did not require the regular cast, but concentrated instead on guest stars Peter Jeffrey and Gertan Klauber, who posed in costume as the Pilot and Ola for a *Radio Times* photographer. This session was deemed necessary because *Doctor Who* was now being recorded only one week ahead of transmission, and publications such as *Radio Times* could not wait for shots taken during camera rehearsals.

Rehearsals started on Tuesday 28 February at St Helen's Church Hall in North Kensington. Joining the cast were Sandra Bryant as Chicki and Robert Jewell as the Macra Operator: Bryant had appeared as Kitty in *The War Machines*, whereas Jewell had played many monsters (and other small roles) since first becoming a Dalek operator in 1963. Playing Barney

was Graham Armitage whom Davies had previously directed in *United!*; the drum majorette was played by Maureen Lane who had been an uncredited walk-on in *The Gunfighters*.

Davies later complained about the catering facilities they had to endure at St Helen's: the actors were less than impressed with the food, and during the final week of rehearsals matters came to a head when the woman in charge of catering barely opened the serving hatch, and then walked out.

Episode 1 of *The Macra Terror* was recorded on Saturday 4 March between 8.15pm and 10pm. Recording for the whole serial took place at Lime Grove Studio D. By now, Daphne Dare had recovered, and looked after costumes for the studio recordings. Following the new title sequence, opening captions giving the serial title, writer credit and episode number were superimposed over a close-up of Medok's face. This was a late addition; the scene did not appear in the camera script, at which stage it had been planned to run captions over a shot of the

#### Above:

The Macra gets a road test at the premises of Shawcraft Models.



## THE MACRA TERROR

► STORY 34

### Right:

Will Jamie and Polly believe Medok?

band. Back-projection screens measuring 7' by 5' were built into the Refreshing Department and Labour Centre sets, onto which photographic slides of the handsome Controller could be projected whenever the taped Control Voice made an announcement. Several minutes' stock 'muzak' composed by John Baker in May 1965 for an earlier BBC production (and already used in *Time in Advance*, an episode of BBC2's science-fiction anthology *Out of the Unknown* broadcast on Monday 1 November 1965, as the mood music for the Capricorn Ritz Hotel with bass played by Pete Holder) was heard in Episode 1 in addition to Simpson's compositions.

### Recording breaks

**T**he first recording break followed the Refreshing Department scene in which Barney offers the travellers special treatments; this allowed the regulars to change costumes, with Anneke Wills, Michael Craze and Frazer Hines swapping their *Moonbase* outfits for leisure wear and Colony uniform. Polly sported a different hairstyle, with Anneke Wills possibly wearing a wig. Troughton changed into a neater version of his usual costume for when the Doctor emerges from the 'clothes reviver', but changed back following the Doctor's turn in the

'rough and tumble' machine. The extras who appeared as citizens and dancers in the opening scene also changed outfits to play Refreshing Department and Labour Centre personnel.

The second break came just before the scene where Medok is locked in a cell, allowing Lodge and Klauber to move from the Colony



entrance set. The final break came after the Doctor's first meeting with Medok at the building under construction, to allow Troughton to move back to the Refreshing Department set.

The closing roller captions were shown over a night shot of the Macra – which, as with most of the serial, was shot in darkness surrounded by dry ice 'smoke', to indicate the gas the creature needs to breathe. The brown fibreglass Macra prop constructed by Shawcraft was nearly 10 feet tall, with horsehair threaded through holes in the casing. It was tested out in the park near the workshop on Rockingham Road (where local children found it fun rather than frightening), and needed to be mounted on the back of a van for transportation. It cost over £500 – “the same price as a cheap car,” Innes Lloyd later commented in a memo – and housed one person who operated the claws, mandibles and the illuminating eyes (which were turned off and on to indicate whether or not the Macra was dormant); parts of the body were also able to pulse and throb. Concealed plastic pipes could ooze slime from its rubber skirt base. The final minutes of the episode were also shot on 35mm as a reprise for the following week. Editing on Episode 1 took place on Tuesday 7, to enable the episode to be ready for transmission on Saturday 11 March.

A request was later made by the Press Office to arrange a photoshoot of shots of the Macra. It was decided that this should take place at Shawcraft in Uxbridge, and it was suggested that the creature should

### Connections: Holiday fun

► The Colony is modelled on the type of family holiday camps operated by Butlin's, among others, which had become popular in the UK

since the first camp was opened in 1936.





be placed against a rocky background with “two gorgeous girls”. This went ahead on Monday 6 March, but without the girls or the rocks.

Rehearsals for Episode 2 started on Tuesday 7 March. On Friday 10, following a request from her agent, Bryant was released from her contract to play Chicki in Episode 4; Davies rapidly recast, with pop singer Karol Keyes being contracted on Tuesday 14. Hines missed some of the rehearsals on Friday 10, to shoot sequences for *The Faceless Ones* at Gatwick Airport.

The Thursday 9 March edition of *Radio Times* claimed that ‘insect-men’ would be appearing in the new serial in a preview piece headed *Dr Who and the Macra Terror*; this was illustrated with a still showing Ola and the Pilot; *The Macra Terror* started transmission on BBC1 two days later. On Friday 11, BBC1’s *Junior Points of View* included some generally negative feedback from younger viewers regarding Troughton’s new Doctor. However, another comment proclaimed: “As *Dr Who* is a programme for intellectuals, I suggest that the scriptwriter is replaced or forced to write something sensible for an actor on a great programme, too good to be wasted.” Caption slides of Troughton in his tall hat



**Above:** Jamie has had a bad night.

(which had been dropped by this time) and with Wills and Craze were shown to illustrate the item.

Episode 2 was recorded a few hours after Episode 1 had been transmitted, this time between 8.30pm and 9.45pm. Opening caption slides ran over the film reprise showing the Doctor and Medok watching the Macra. The Pilot’s headquarters set, again incorporating a back-projection screen, was introduced. Three breaks in recording were scheduled: the first to allow Wills and Troughton to move from Polly’s sleep cubicle to Ben and Jamie’s; another to allow Wills to move from the sleep cubicle to the building under construction; and the last coming after Polly and Ben escape the Macra and before the scene in the Pilot’s Headquarters.

**Left:** The TARDIS stands on the studio set for *The Macra Terror*.

## Macra and mirrors

**F**or the sequence in which Polly and Ben are attacked by the Macra, gimballed mirrors were placed outside the open windows of the part-constructed building set; these helped reflect the image of the largely immobile Macra prop and made it appear to move. The claws were again detached for the shots in which Polly is grabbed and has





to be freed by Ben. In the very final scene, set in the Pilot's Headquarters, the static photocaption showing the handsome Controller on the screen was defocused and replaced with the film sequence showing the older Controller being attacked by the claw. The closing captions rolled over a shot of Polly screaming that the Macra are in control before the picture faded to black.

Episode 2 was edited on Monday 13 March, the same day that Troughton, Wills, Craze and Hines spent one of their days off from rehearsals at Gatwick Airport filming more exterior sequences for *The Faceless Ones*. The regular cast was also absent from rehearsals on Friday 17, when they shot still more location material for the subsequent story. The cast was joined this week by John Harvey as Officia; Harvey had played Professor Brett in the previous year's *The War Machines* and had worked with Davies on *The Newcomers*.

On Friday 17 March, Innes Lloyd contacted the BBC Visual Effects department, which at that time provided very few of the special props used in *Doctor Who*. This approach had been prompted after director Gerry Mill had encountered problems with Shawcraft during pre-filming on *The Faceless Ones*, and marked the start of a period of general dissatisfaction with Shawcraft, which ended with Visual Effects taking over *Doctor Who*'s requirements with *The Evil of the Daleks*. Keen to get better value for money, Lloyd wanted to know if he could use other external companies – and invited the visual effects organiser to visit the studios for either of the last two episodes of *The Macra Terror*, to assess whether or not the Macra prop really had cost over £500 to construct.

Episode 3 was recorded on Saturday 18 March between 8.30pm and 10pm. For the first time, opening caption slides were

**Below:**

Ola and the Pilot start to see the truth.







superimposed on the new opening titles; this was followed by a re-enactment of Episode 2's closing moments, using the same back-projected film of the Controller. A back-projection screen was also built into the Pithead set. Dry ice was used in the Tunnel and Old Shaft sets to indicate gas strikes.

No recording breaks were scheduled until the end of the evening, when the climax of the instalment was recorded out of sequence. This allowed repositioning of the Macra prop, to make it appear as though two of the creatures were attacking Jamie. All the shots of the Macra moving from right to left were recorded first, followed by the closing credits, which rolled over a shot of the Macra's eyes glowing in the darkness of the old shaft. After this, the Macra was repositioned and all the shots in which it moved from left to right were taped; Hines found this arrangement ridiculous, thinking it emphasised just how immobile the Macra creature was. These shots were intercut into the correct order when the episode was edited on Monday 20; Davies supervised this complex closing sequence from the back of a mobile Ampex editing unit stationed in the car park at Television Centre. The end of the finished episode was then transferred to 35mm film, to be used as the reprise in Episode 4.

Rehearsals for the final episode started on Tuesday 21 March. Ralph Carrigan, previously a Monoid in *The Ark*, was one of the cheerleaders. The episode was recorded on Saturday 25 March (Troughton's 47th birthday), between 8.30pm and 10pm. Again, opening slides ran over the opening titles, which were followed by the reprise of Episode 3's concluding moments. No recording breaks were scheduled at all, only five pauses to allow artists to move to different sets or the Macra prop to be moved around the studio.

**Left:**

Jamie was on the look out for terrible beasties.

## Wind and ice

**A** wind machine was used to disperse the dry ice in the Old Shaft set. The Colony Hall set incorporated a back-projection screen, again to show the Controller's image. In the scene where Ben modified the gas flow to the Macra, leading to an (off-screen) explosion, the back-projection showing the young Controller was defocused and the picture turned negative briefly (an effect achieved by over-exposing the camera). The closing credits rolled over shots of the band as celebrations continued in the Colony Hall. Appended to the end of the recording was a one-minute montage of 35mm film sequences from the next serial, over which a caption slide reading 'Next Week: *The Faceless Ones*' was superimposed. Editing of *The Macra Terror* Episode 4 was completed on Tuesday 28 March, ready for transmission four days later. ■

### PRODUCTION

**Wed 15 Feb 67** APC, Dunstable, Bedfordshire (Chase and TARDIS landing)

**Fri 17 Feb 67** Ealing Film Studios Stage 3;

Controller (back projection)

**Sat 4 Mar 67**

Lime Grove Studio D: Episode 1

**Sat 11 Mar 67**

Lime Grove Studio D: Episode 2

**Sat 18 Mar 67**

Lime Grove Studio D: Episode 3

**Sat 25 Mar 67**

Lime Grove Studio D: Episode 4



# Publicity

► A photograph of the Macra from the outdoors publicity session appeared in the *Daily Express* on Wednesday 8 March as part of the story *Ugh! Dr Who had better watch out* which revealed ‘that hideous claw [that] watchers saw briefly on their TV screens at the end of last Saturday’s episode [...] Those claws are sharp and tough as a sledgehammer. And if that isn’t enough, the beast can emit a paralysing gas.’ A similar item appeared in *The Sun*.

**Right:**  
The true face of the Controller is revealed.



# Broadcast

► Airing at 5.50pm, *The Macra Terror* faced opposition on the ITV stations from the newly imported superhero caper show *Batman* (on ABC), Jimmy Clitheroe in *Just Jimmy* (on Southern) and the very popular *Doddy’s Magic Box* (replaced from Saturday 18 March by *Mike and Bernie’s Music Hall* on ATV-London and other stations), plus a variety of other shows like the time-travel sitcom *It’s About Time* on TWW or *Lost in Space* on Grampian.

► Viewing figures for *The Macra Terror* were slightly down on those for *The Moonbase*, as was the Audience Appreciation Index. Audiences of eight million were still very acceptable, and

all episodes remained within the top 50 programmes of the week.

► According to TAM, during March, *Doctor Who* was the third most watched children’s programme, seen in 4.25 million homes, behind *Disney Time* and *Pinky & Perky’s Island*.

► At the BBC Programme Review Board on Wednesday 15 March, Huw Wheldon – controller, programmes, television – commented that the new serial offered an “agreeable kind of terror”.

► In the BBC Enterprises synopsis for *Doctor Who and the Macra Terror*,



Medok was taken to the 'House of Correction' while the menace was referred to as 'the Macras', 'crab-like Macra men' and also 'insect men'.

- ▶ Six countries purchased 16mm film recordings of *The Macra Terror*, taken from the original 405-line videotapes: Australia (where it was shown over November and December 1967, with a repeat in June 1968); Uganda (circa December 1968); Singapore (circa May 1969); Hong Kong (in May/June 1969); New Zealand (the serial was screened from January to August 1970, and the prints destroyed on 27 June 1974); and Zambia (circa July 1970).

- ▶ In Australia, the serial was passed as suitable for a general audience only after cuts had been made to Episodes

2 and 3: shots of the Macra claw attacking Polly and the Controller were trimmed from both. The serial was still available for overseas sale until 1974, when BBC Enterprises indicated there was no need for the Videotape Library to retain the original 405-line tapes – and the order to wipe the masters was given in March 1974. By 1977, BBC Enterprises had also destroyed its film recordings of the serial.

- ▶ A full set of off-screen 'telesnaps' taken by photographer John Cura exists, as do private recordings of the serial's soundtrack made at the time of broadcast. Some 8mm film from an Australian broadcast of Episode 3 exists, showing tiny fragments of the episode; this included the opening title sequence, the Doctor criticising the Colony jingle to his friends, the Doctor admiring the pithead, the Doctor talking to Ben, Polly calling out to Medok in the mine, Jamie calling out after the attack on Medok, and parts of the Doctor talking to Polly about the gas. The edits made by the Australian censors were rediscovered late in 1996. These comprised sections of the Macra attack on Polly and Ben during Episode 2, and shots of the Macra attacking the Controller on the screen at the end of Episode 2 and start of Episode 3.

**Left:**

Ben falls under the Macra's influence.



### ORIGINAL TRANSMISSION

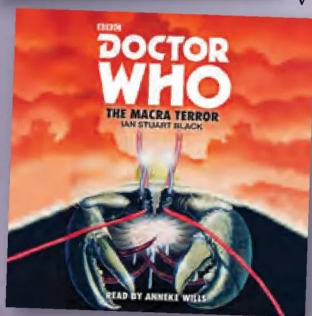
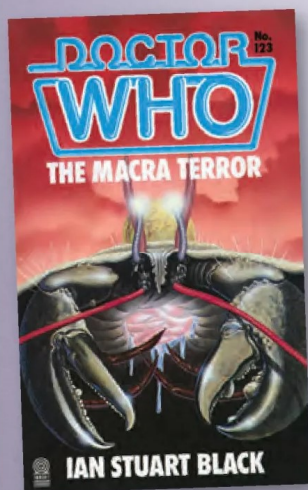
EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
<b>Episode 1</b>	Saturday 11 March 1967	5.50pm-6.15pm	BBC1	22'58"	8.0M (37th)	50
<b>Episode 2</b>	Saturday 18 March 1967	5.50pm-6.15pm	BBC1	23'21"	7.9M (42nd)	48
<b>Episode 3</b>	Saturday 25 March 1967	5.50pm-6.15pm	BBC1	23'24"	8.5M (45th)	52
<b>Episode 4</b>	Saturday 1 April 1967	5.50pm-6.15pm	BBC1	24'41"	8.4M (39th)	49



# Merchandise

**Right:**

1992's BBC Audio soundtrack on cassette, narrated by Colin Baker.

**Above:**

Novelisation and audiobook, with a cover by Tony Masero.

**Right:**

The re-released soundtrack from 2000.

**I**an Stuart Black novelised his scripts as *Doctor Who: The Macra Terror* for publication as a WH Allen hardback in July 1987, with a paperback edition following in December. The text stuck closely to the televised version, bar Medok surviving his encounter with the Macra in the old shaft, emerging to rejoin the Colony in the finale. Tony Masero provided a cover painting of the giant Macra based on a real crab, not the Shawcraft prop. The novelisation was released as an audiobook for BBC Audio read by Anneke Wills in August 2016.

Australian censor clips were included on *Doctor Who: The Missing Years*, a video documentary which comprised part of the *Ice Warriors Collection* box set, released by BBC Video in November 1998. These and the 8mm material were also included on the extras of the triple-DVD *Lost in Time* set, released by BBC Worldwide in November 2004. The test footage of the new Patrick Troughton title sequence was included on the BBC Worldwide DVD of *The Tomb of the Cybermen* in January 2002 and *The Tomb of the Cybermen: Special Edition* in February 2012.

*Doctor Who Magazine* Special Edition issue 35 presented all the existing telesnaps from *The Macra Terror*, with accompanying text, as part of *The Missing Episodes: The Second Doctor – Volume One*.

*Doctor Who: The Missing Stories: The Macra Terror*, a twin cassette

presented by Colin Baker, was available from BBC Enterprises in July 1992. An American version of the soundtrack cassette was also made available by Doubleday. This was later repackaged on CD as *Doctor Who: The Macra Terror* released by BBC Worldwide in August 2000, again featuring the Colin Baker narration. *The Lost TV Episodes: Collection Four: 1967* CD, released by AudioGO in February 2012, contained remastered audio of the off-air soundtrack to *The Macra Terror* with a brand-new linking narration by Anneke Wills; this set also included PDFs of the camera scripts and interview material with Wills and Frazer Hines.

Music and sound effects tracks from *The Macra Terror* featured on the CD *30 Years at the Radiophonic Workshop*, released in July 1993. The tracks were: *Propaganda*, *Sleep Machine* and *Macra Control and Macra*. Additional tracks used in this serial were included on the CD *Doctor Who at the BBC Radiophonic Workshop – Volume 1: The Early Years 1963-1969* from BBC Music in May 2000; the four-disc, two-disc and 11-disc editions of Silva Screen's *Doctor Who: 50th Anniversary Collection* in December 2013, and February, September and November 2014 respectively.

1:20 scale figurine models of the Macra were available from Head-Up Display in 1999. ■





# Cast and credits

## CAST

**Patrick Troughton** ..... Dr Who  
**Anneke Wills** ..... Polly  
**Michael Craze** ..... Ben  
**Frazer Hines** ..... Jamie  
 with

**Peter Jeffrey** ..... Pilot  
**Graham Armitage** ..... Barney [1]  
**Ian Fairbairn** ..... Questa [1]  
**Jane Enshawe** ..... Sunnaa [1,3-4]  
**Sandra Bryant** ..... Chicki [1]  
**Maureen Lane** ..... Drum Majorette [1]  
**Terence Lodge** ..... Medok [1-3]  
**Gertan Klauber** ..... Ola  
**Graham Leaman** ..... Controller  
**Anthony Gardner** ..... Alvis [1]  
**John Harvey** ..... Officia [3-4]  
**John Caesar, Steve Emerson, Danny Rae** ..... Guards [4]<sup>1</sup>  
**Roger Jerome, Terry Wright, Ralph Carrigan** ..... Cheerleaders [4]  
**Karol Keyes** ..... Chicki [4]  
**Denis Goacher** ..... Control Voice  
**Richard Beale** ..... Broadcast Voice [1-3]  
**Richard Beale** ..... Propaganda Voice [2]  
**Robert Jewell** ..... Macra Operator

<sup>1</sup> Also uncredited on Episodes 1 to 3

## EXTRAS

**Avril Gaynor, Jill Paris, Fiona Frazer, Maris Hendrick, Janice Hoy, Amanda Scott** ..... Band  
**Sheelagh McGrath, Anthony Rayner, Alan Troy, Maureen Hillman, Judy Nichols, Ted Merwood** ..... Dancers  
**George Gibbs, Leslie Pitt, Bill Beesley, Deryn Fisher, Maureen Morris, Edwina King, Leonard Kingston, Tony Starr** ..... Citizens  
**Nina Huby** ... Verna (Girl at Refreshing Department)

**Sheelagh McGrath, Maureen Hillman, Judy Nichols, Ted Merwood** ..... Refreshing Department Personnel  
**George Gibbs, Leslie Pitt, Bill Beesley, Deryn Fisher, Maureen Morris, Edwina King** ..... Labour Centre Personnel  
**Anthony Rayner, Alan Troy** ..... Miners in Labour Centre  
**Linda Reynolds** ..... Pilot's Secretary  
**Paul Phillips** ..... Scientist at Hospital  
**Sheelagh McGrath, Maureen Hillman, Judy Nichols, Anthony Rayner, Alan Troy, Walter Henry, Leonard Kingston, Tony Starr** ..... Mine Workers

## CREDITS

Written by Ian Stuart Black  
 Music composed by Dudley Simpson  
 Title music by Ron Grainer and BBC Radiophonic Workshop  
 Story Editor: Gerry Davis  
 Costumes: Vanessa Clarke<sup>1 2</sup>  
 [uncredited: Daphne Dare]  
 Make-up: Gillian James<sup>1</sup>  
 [Uncredited: Jean Richmond<sup>2</sup>]  
 Lighting: Frank Cresswell<sup>1</sup>  
 Sound: Gordon Mackie<sup>1</sup>  
 [Hugh Barker<sup>1</sup>, uncredited]  
 Designer: Kenneth Sharp  
 Producer: Innes Lloyd  
 Directed by John Davies

<sup>1</sup> Credited on Episode 4 only

<sup>2</sup> Film sequences only

## Below:

The Pilot steers the colony in the right direction.





# Profile

## IAN STUART BLACK

Writer

**B**orn in London on 21 March 1915, Ian Stuart Black remained proud of his Scottish roots. Both parents were Scots actors: his father, Stuart Black, had managed a New York theatre company before WWI and later joined the Shakespeare Memorial Theatre; mother Isabel Hilda (née Robertson) also acted.

Black attended Daniel Stewart's College in Edinburgh, then studied philosophy at Manchester University.

After submitting a one-act play to the Donald Wolfitt Theatre Company, he joined them as an actor. Here he met and married actress Anne Brooke in 1942.

### Below:

*The War Machines* was Black's second *Doctor Who* script.



Their first of their four children, Isobel, was born in 1943, by which time Black was serving in Egypt with RAF Intelligence. On his demob in 1946 he won a job with Rank's scripts department at Pinewood, where he contributed to everything from quota quickie thrillers *Home to Danger* (1951), *The Limping Man* (1953) and *Soho Incident* (1956) to Thomas Cook travel films.

A novelist career in tandem produced books *In the Wake of a Stranger* (1953), *The Passionate City* (1958), *The Yellow Flag* (1959), *Love in Four Countries* (1961) and *The High Bright Sun* (1962).

His successful theatre comedy *We Must Kill Toni* (1951) brought his first television credit when staged by the BBC on 11 December 1951; wife Anne was among the cast.

Black's first real television writing came on American-backed filmed police series *Fabian of the Yard* (1954-6), later shown by the BBC. In summer 1958 he visited the studios for *William Tell* (1959) to discuss storylines, only to find the producers setting up *HG Wells' Invisible Man* (1958/9) desperate for a script, which Black duly rattled out in four days. He soon became story editor on the series.

He worked on filmed television series for Lew Grade's ITC between 1959-64. He was story editor/script supervisor on *Sir Francis Drake* (1961/2), *Man of the World* (1962/3) and *The Sentimental Agent* (1963/4). He helped develop hit spy series *Danger Man* (1960/1) with its creator Ralph Smart. Black associate-produced the series' original batch of half-hour episodes.

During this prolific period he remained active in movie-making, though his 1963 adaptation of war story *The Phantom Major* went unmade. His own novel *In the Wake of a Stranger* was adapted for film in 1959, as was *We Must Kill Toni*, filmed as *She'll Have*





to *Go* (1962). He provided the screenplay adaptation of his own novel *The High Bright Sun* (1965).

He script-edited Granada mystery series *The Man in Room 17* (1965), then came to the BBC to develop thriller serial *Ransom for a Pretty Girl* (1966). Black was intrigued by a BBC office with *Doctor Who* written on the door, and enquiring inside, asked if he could write for the programme. As he recalled to *Doctor Who Magazine* in 1991: "I told the production team that my kids loved *Doctor Who* and they didn't think I was a writer because I'd never written for it."

Almost immediately he was writing *The Savages* [1966 – see Volume 8], successive serial *The War Machines* [1966 – see Volume 8] and *The Macra Terror*. He developed another storyline,

*The Furies* AKA *The Space War*, but went on to other projects before it could be taken further.

Subsequent writing credits included *Champion House* (1967), *Adam Adamant Lives!* (1967), *The Revenue Men* (1967/8) and *The Champions* (1968). His Scottish Television adaptation of classic novel *Redgauntlet* (1970) starred actress daughter Isobel Black.

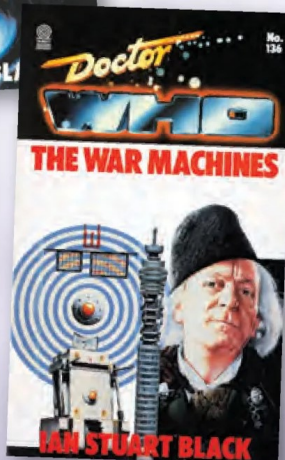
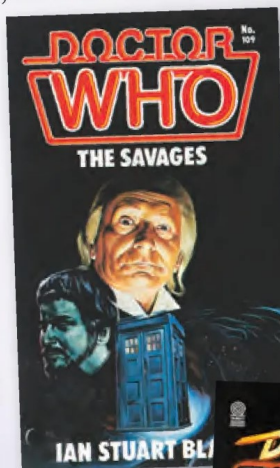
Isobel married TV director James Gatward, and after Gatward became chief executive of independent film-makers Portman Productions, he and Black collaborated on adventure series shot as far afield as Ceylon and Australia. Black was variously executive story consultant and associate producer on *Elephant Boy* (1972), *Castaways* (1974), one-off film *Tully* (1974) and *The Outsiders* (1976/7). Black also wrote for Portman's science-fiction series *Star Maidens* (1976). Black's international reputation saw him write for French thriller series *Dossiers: Danger Immédiat* (1977).

Black then returned to novels, including his Peter Munro thriller series, publishing *The Man on the Bridge* (1975), *Caribbean Strip* (1977), *Journey to a Safe Place* (1979), *Creatures in a Dream* (1985) and *Cry Wolf* (1990). In the mid-1980s he also novelised his three *Doctor Who* stories.

His final TV credit was *Appointment with Fear* entry *House of Glass* (1992), for TVS. James Gatward was TVS chief

executive and also attempted to develop Black's *Munro* thrillers for TV.

Residing in Sidmouth, Devon in later life, with a second home in the Scilly Isles, Black died in Devon aged 82 on 13 October 1997. ■



**Left:**  
Ian Stuart Black  
novelised his  
*Doctor Who*  
stories.





# THE FACELESS ONES

► STORY 35

When Polly witnesses a murder at Gatwick Airport and then vanishes along with Ben, the Doctor and Jamie uncover an alien plot. Who is the power behind Chameleon Tours and why do its passengers keep disappearing?







## THE FACELESS ONES

► STORIES

'DURING THIS SERIES  
THE SHOW WAS AFFORDED  
THE LUXURY OF MORE  
LOCATION FILMING.'



# Introduction

**M**uch like *The Macra Terror* [1967 – see page 6] *The Faceless Ones* dealt with a sneaky alien race that was orchestrating a fiendish plan (and, in this instance, a bafflingly complex one) behind the scenes. But unlike the alien colony that had been ensnared by the Macra, this time around the setting was much more familiar.

During the 1966/7 series, the show was afforded the luxury of more location filming. Certainly in the first two years, it was unusual for *Doctor Who* to step outside the TV studios. For *The Faceless Ones*, it was arranged for the cast and crew to shoot footage at Gatwick Airport.

Since the mid-50s there had been a boom in chartered flights taking the British public abroad for holidays. And so, in the same way that more recent stories like *Rise of the Cybermen/The Age of Steel* [2006

– see Volume 52] and *The Bells of Saint John* [2013 – see Volume 72] took advantage of the audience's familiarity with relatively recent innovations that were becoming widespread, like Bluetooth and wireless technology, *The Faceless Ones* centres on a phenomenon that was becoming a part of everyday life.

This jet-setting lifestyle also lent some glamour to proceedings. Likewise, years later *Time-Flight* [1982 – see Volume 35] took the Doctor to Heathrow Airport and onto the classy supersonic jet Concorde.

Of course, some strongly associate the idea of flying with fear... and the Doctor's more recent brushes with planes have presented us with the terror of them crashing – *The Bells of Saint John* and *Death in Heaven* [2014 – see Volume 79] – and being targeted by a missile – *The Zygon Invasion/The Zygon Inversion* [2015].

Appropriate then, that the Chameleons (as the Doctor calls the aliens in this story) should decide to use air travel as a part of their plan to abduct humans. It's interesting that *Doctor Who* hasn't ventured inside planes more often: an isolated, enclosed space with no means of escape... it's a scenario that was at the heart of the episode *Midnight* [2008 – see Volume 59], which was admittedly set on a bus, but one very much with an airline style of presentation.

The modern world, in which air travel is common, might not suit everyone. This story is a fitting conclusion to the travels of Ben and Polly, however, who when they were introduced in *The War Machines* [1966 – see Volume 8] also brought a more contemporary feel to *Doctor Who*. ■

**Left:**  
The Fifth  
Doctor with  
Concorde  
in 1982's  
*Time-Flight*.





## EPISODE 1

**T**he TARDIS lands on an airport runway and is nearly hit by a descending aircraft. The Doctor, Ben, Jamie and Polly split up in order to escape the police. [1]

In Gatwick air traffic control, one of the operators, Meadows, reports the sighting of a police box to the Commandant. He tells his secretary, Jean Rock, to get the police.

Polly hides in a hangar belonging to Chameleon Tours where she sees a pilot shoot another man! [2]

The pilot, Spencer, enters a secret room and informs another pilot, Blade, via a monitor that there has been trouble. Polly flees the hangar. Spencer is about to shoot her when a policeman appears.

Polly finds the Doctor and Jamie and tells them what she saw.

Blade identifies the man who was shot – Detective Inspector Gascoigne. They

retreat to the secret room as the Doctor, Jamie and Polly enter the hangar. The Doctor examines Gascoigne's body and confirms he was shot with a ray gun. [3]

The Doctor decides to inform the authorities, but on their way Polly is grabbed by Spencer. The Doctor and Jamie find no sign of her so they go to the airport building but get stopped at passport control. The desk officer, Jenkins, calls the Commandant, and the Doctor and Jamie tell him about the murder. [4]

In the secret room, Blade injects a figure inside a life-support cabinet.

The Doctor and Jamie take the Commandant to the hangar but the corpse has gone. The only clue is that he had an unused Spanish postage stamp in his pocket. They return to immigration where they see Polly – but she says she has never seen them before in her life. [5]

Blade and Spencer help the figure from the cabinet to the airport medical centre. [6] The figure is a bandaged, humanoid creature with mottled skin!







## EPISODE 2

**N**urse Pinto enters the medical centre and the faceless alien is transformed into a duplicate of Meadows. [1]

After the Commandant calls the police, the Doctor and Jamie elude capture; Ben finds them and they return to find 'Polly' working at the Chameleon Tours kiosk. She says that she didn't see anyone being shot – giving away that she knows something. 'Polly' retreats into the Chameleon Tours cubicle and tells Blade she has failed. He tells her he will arrange for her to be on the next flight to base. [2]

In air traffic control, the Controller introduces Jean to Detective Inspector Crossland, who is tracing Gascoigne.

The Doctor, Ben and Jamie hide in a photo booth. [3] The Doctor tells Ben to investigate the Chameleon Tours hangar while Jamie will keep an eye on the kiosk.

At the kiosk, a girl called Samantha Briggs accosts 'Polly', demanding to know

what has happened to her brother. [4] He left on a Chameleon Tours flight to Rome but never arrived at his destination – and still sent a postcard home. 'Polly' tells Samantha that her brother must have gone missing after he got off the plane.

Ben enters the hangar and opens a packing case – to find the real Polly in a catatonic trance! [5]

Jamie and Sam wait outside while the Doctor sneaks into the Chameleon Tours cubicle. He sees Ben on a monitor being shot by Spencer.

The woman at the kiosk gives some young tourists postcards of Zurich to fill in before they leave on the next Chameleon Tours flight. Samantha realises that her brother may have written his postcard before leaving too.

The Doctor enters the hangar and finds a weapon disguised as a pen and Meadows in a case. Then Spencer lures him into the office. The door closes behind him and a nozzle emerges from the wall blasting freezing gas! [6]



## EPISODE 3

**T**he Doctor blocks the nozzle with his handkerchief, then pretends to be unconscious. Spencer enters but the Doctor uses the aliens' pen weapon to immobilise him and escape.

Crossland is speaking to Samantha and Jamie when the Doctor joins them. [1]

Spencer recovers as Blade enters the Chameleon Tours office. He orders Spencer to kill the Doctor.

The Doctor goes with Crossland to speak to the Commandant in air traffic control. He explains that he found the body of a man in a packing case in the hangar and what appears to be the same man is now working in air traffic control. The Doctor believes Chameleon Tours is kidnapping young people and demonstrates the pen weapon by freezing 'Meadows' drink. [2] 'Meadows' runs off. Jamie and Samantha arrive having found postcards in the Chameleon Tours' hangar.

The Commandant allows the Doctor to investigate Chameleon Tours. [3]

'Meadows' sneaks back into air traffic control while everyone is busy monitoring a Chameleon Tours flight. He bumps into the Doctor, placing a button-sized device on his back.

Crossland goes to the Chameleon Tours kiosk and asks to see the person in charge. Blade tells Spencer to send him to the plane. [4] The Doctor and Jamie enter the Chameleon Tours hangar and search for the secret room.

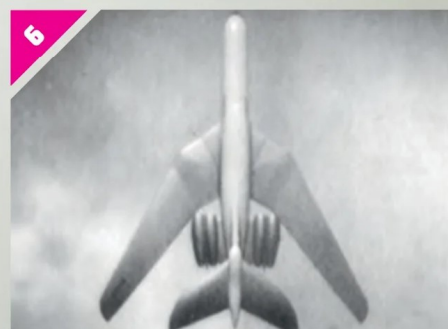
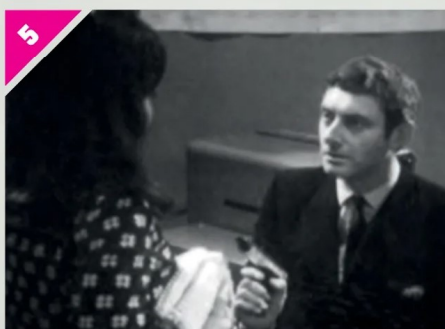
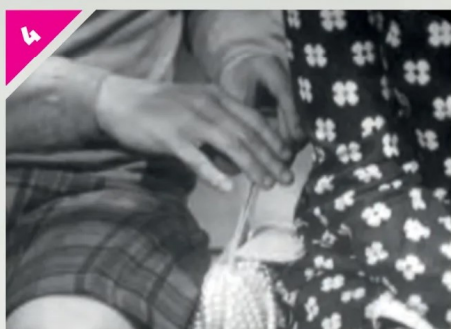
Crossland speaks to Blade on the Chameleon Tours plane. He follows him onto the flight deck. Blade pulls out a gun and Crossland is strapped to a seat.

The Doctor and Jamie enter the secret room and activate a monitor; it shows the medical centre. [5] Spencer activates the button-sized device and the Doctor collapses. Jamie removes the device.

Once his plane is in flight, Blade activates a control – and all the passengers disappear! [6]







## EPISODE 4

**S**pencer arrives in the hangar and immobilises Jamie and Samantha. He lays them out next to the Doctor and leaves as a deadly laser moves slowly across the ground towards them! [1]

In the medical centre, Nurse Pinto transforms another faceless alien into Jenkins from immigration. [2]

Revived, Sam passes Jamie a mirror from her handbag and he uses it to reflect the laser destroying the projector.

Pinto refuses to let the Doctor and Jamie into the medical centre X-ray room. [3] They go to air traffic control and Jean tells them that Crossland has gone missing. She has called all the other airports and they all say the same thing: that Chameleon Tours only picks up passengers.

Jamie meets Samantha. She has booked herself a ticket on the next Chameleon Tours flight to Rome. Jamie spots the

ticket in her bag and kisses her – and takes her ticket while she's distracted. [4]

Jean pretends to be taken ill and Nurse Pinto is summoned to air traffic control – enabling the Doctor to sneak into the X-ray room. He discovers the device used to make duplicates and a cupboard full of black and white armbands, used to identify the originals and the copies.

When Samantha tries to check in she is told that a boy has already checked in using her ticket – Jamie. The ticket agent invites Samantha into the cubicle – where Spencer is waiting for her! [5]

The Rome-bound Chameleon flight takes off with Jamie on board. An RAF fighter follows, but Blade uses a weapon to cause the fighter to crash. Then the plane's wings fold back. [6]

The Doctor follows the plane on a radar screen. Its blip isn't moving, as it is going straight up.

The plane is now a rocket. It leaves the Earth's atmosphere and enters a space station in orbit.



## EPISODE 5

**J**amie sneaks into the space station [1] and enters a stockroom where he discovers some of the kidnapped passengers, miniaturised! [2]

'Meadows' returns to air traffic control. The Doctor rolls up 'Meadow's' left sleeve to reveal a black armband; he threatens to remove it. 'Meadows' explains that his people lost their identities after a catastrophe on their planet so their scientists devised a process where they could take on the physical characteristics of other beings. They intend to abduct 50,000 people; they are miniaturised in the planes. The 'originals' are stored somewhere in the airport. Only Pinto has her original, in the medical centre.

Samantha is strapped to an operating table in the medical centre [3] but then the Doctor enters with 'Meadows' and some policemen. The Doctor frees Samantha and locates Pinto's original.

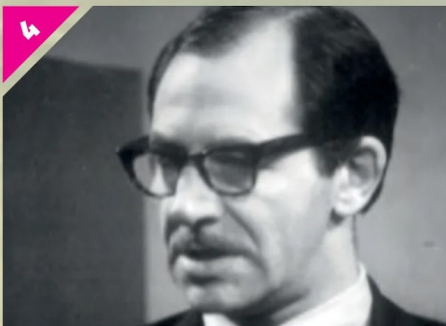
Pinto blasts one of the policemen with a ray gun – but 'Meadows' removes the armband from Pinto's original and the duplicate dissolves into a blob. The original Pinto wakes up, unharmed.

Crossland tells Jamie that the aliens are sending their last plane to Earth and reveals that he is not Crossland, but the aliens' leader, the Director. [4]

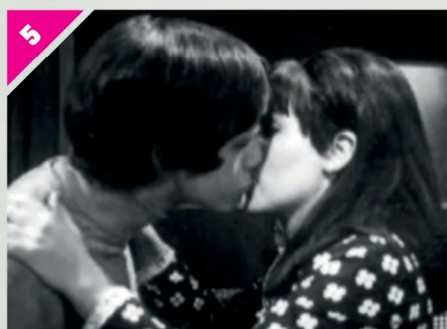
The Doctor pretends to be a 'Chameleon' and boards the next Chameleon Tours flight. The Commandant must find where the Chameleons have hidden the originals.

Blade enters the medical centre, where Pinto (pretending to be her alien counterpart) tells him the Doctor is the Chameleon formerly known as 'Meadows'. Blade tells them they leave for the satellite in 15 minutes. The plane takes off, turns into a rocket and enters the space station.

The Director makes a duplicate of Jamie. [5] Blade informs him that he has found two imposters – the Doctor and Pinto – and they are surrounded by the faceless aliens. [6]







## EPISODE 6

**B**lade tells the Doctor that he allowed him to come to the space station because he wants his brain.

The Commandant uses the PA system to order all available personnel to assist the police in searching the airport. [1]

The duplicate 'Jamie' reports that the Chameleon personnel are returning from the other airports. The Doctor tries to sow dissent by reminding Blade and Spencer that their originals are vulnerable while the Director is safe on board the space station. [2] The Doctor tells Blade that they have found the originals and are going to de-process them, beginning with Blade's.

Samantha notices in the kiosk paperwork a list of coaches and car number plates.

'Jamie' asks the Commandant for the location of the originals, but he cannot say. Blade concludes he is bluffing.

Samantha and Jean reach the car park.

[3] They find Jenkins' original in a car.

The Commandant orders Jenkins' armband to be removed – the Jenkins on the space station dissolves. The Commandant informs 'Jamie' that the originals were hidden in a car park and demands the Doctor's release. The Doctor demands Pinto's release, then instructs the aliens to return the young people they abducted. Blade and Spencer agree. [4] The Director makes a run for it. Blade shoots him, killing 'Jamie' in the process.

Soon the Doctor and Jamie are back at the airport. The Doctor tells Blade that as long as the aliens keep their side of the bargain, they may return to their planet.

Jamie says goodbye to Samantha – getting a farewell kiss [5] – and he is reunited with Ben and Polly outside. Learning that they are back in 1966, Ben realises they can return to their own lives and they say goodbye to the Doctor [6] – who then admits to Jamie that he's lost the TARDIS!



# Pre-production

**T**he *Faceless Ones* arose from a storyline submission in 1966 from two writers whose previous attempts to work on *Doctor Who* had been unsuccessful. Malcolm Hulke and David Ellis had met at The Dorchester hotel on Thursday 10 March 1966 at the Annual Awards Dinner of the Writers' Guild of Britain where they had discussed ideas for various projects; Hulke had been on the executive council of the Guild since late 1965. Hulke suggested a storyline for a film which Ellis elaborated on, and this led to them collaborating on a script in the coming weeks. When the film idea came to nothing, Ellis suggested that they should pitch an idea to *Doctor Who*.

Born in London in November 1924, Malcolm A Hulke had started writing with fellow sailor-turned-advertising-

man Eric Paice in 1958, achieving success with the BBC TV play *This Day in Fear* screened on Tuesday 1 July 1958 and following this up with submissions for strands like ABC's *Armchair Theatre*, sitcoms for Associated-Rediffusion/Jack Hylton like *Tell It to the Marines* and episodic drama like A-R's *No Hiding Place*. In 1959, they were put under contract to ABC and developed *Target Luna*, a 1960 science-fiction family adventure serial for ABC, and they created three successful sequels. In 1961, Hulke and Paice continued their writing careers independently, and the following year, Hulke teamed up with his then-tenant Terrance Dicks on *The Avengers* at ABC and pitched a series about an opportunist called *Joey* to the BBC.

Because of his work on the ABC serials, Hulke

**Below:**  
"It's a flying  
beastie!"





was one of the writers first approached for *Doctor Who* in 1963 starting with *The Hidden Planet* (a six-part story about a distorted duplicate of Earth orbiting on the far side of the sun) and *Britain 408AD* (about the Romans leaving Britain). Revised versions of both these had been resubmitted and rejected by story editor Dennis Spooner in 1964 and 1965. During spring 1966, Hulke had developed a pilot script for a syndicated *Doctor Who* radio series to be made under licence from the BBC to be sold to overseas markets. Entitled *Journey into Time*, this 23-minute offering saw the arrival of Dr Who and his granddaughter Susan in the TARDIS – their Time and Relative Dimensional Interplanetary Ship – in 1967 where its electronic chameleon system (ECS) took on the form of a police box. While the Doctor acquired mercury to make repairs to the technocronometer, Susan went to school where she was saved from a bully by Mike Logan, the son of a policeman. Curious about where Susan lived, Mike forced his way into the police box and then set the ship in motion, with the craft arriving during the American Revolution at the end of this début instalment. The pilot was recorded with Peter Cushing as the Doctor by the end of July 1966 but was developed no further.

## David Ellis

**M**eanwhile, Hulke wrote for *The Protectors* at ABC, *GS5* at ATV, the ATV-financed film series *Gideon's Way* and *Danger Man*, an episode of the BBC Birmingham drama *The Flying Swan* and then the BBC Birmingham soap opera *United!* – which had brought him into contact with story editor Gerry Davis who had storylined his two *United!* scripts.



'David Ellis' was actually the writing name of Derrick Francis Kerkham, born in Salford in June 1918. Kerkham joined the original Manchester Repertory Theatre and worked as a director and producer at numerous other reps around the country, becoming the general manager of the Bognor Pier by 1954 and heavily involved with various family entertainments. He adopted the Ellis name in the late 1950s with shows like *Natural Break* which led to him being contracted to write for Tommy Trinder on the BBC Light Programme show *London Lights* and then on the star's television show, *Trinder Box*. In the early 1960s, he was writing for the children's TV show *Pops and Lenny* and had success with stage ventures like *What Shall We Do with Mrs Henderson?* and *Make Me a Widow*. By 1963 he was moving into TV drama with scripts for BBC TV's *Dixon of Dock Green* (on which he became a regular contributor), Rediffusion's *Crane* and submissions to soaps including *Compact* for the BBC, *Crossroads* for ATV and *United!* for BBC Birmingham.

Ellis was also trying to write for *Doctor Who*; on Monday 4 April 1966 he received polite rejections from Davis regarding two ideas which were too 'far out' for the series – one spy thriller style notion about an ocean liner and another about a strange

**Above:** Jenkins detains the Doctor and Jamie.



**Right:**

Polly is in danger after witnessing a murder.

clock which was too sketchy to develop. Joining forces, Hulke and Ellis submitted a new storyline entitled *The People Who Couldn't Remember* which Davis rejected – mainly on the grounds of its humorous content – on Wednesday 15 June. Instead he asked the writers for something with a strong scientific concept and lots of menace.

By autumn 1966, Hulke was working as a story editor on the ATV comedy drama *Mrs Thursday* and continuing to write for *United!* while Ellis was kept busy with submissions for the ATV soap *Emergency Ward 10*. Meanwhile on *Doctor Who*, Davis was keen on cost-effective stories with a single location and suggested a department store. This setting suggested the use of display mannequins which would come to life as part of an alien plan.

On Tuesday 15 November, Hulke and Ellis assembled an eight-page storyline entitled *The Big Store* which featured Doctor Who travelling with Polly and Ben.

In Part One, the TARDIS landed in the store one night. The Doctor set off to find

electronic spares to repair a fault in his ship (onto which the Doctor hung a 'Police Recruitment Week' sign). At the same time, three men in 1973-style lounge suits were on the roof awaiting the arrival of a flying saucer. Identified only by numbers, they were No. 1 (a ruthless commander), No. 50 (a heavy) and No. 739 (a weak-willed scientist). The new arrival was No. 800, a ruthless black-clad scientist who had come to get No. 739's work back on schedule.

While the Doctor was in the electrical department,



Polly and Ben saw a smartly dressed couple placing food in electric shopping trolleys from the food hall, and followed them to the sub-basement. As the Doctor examined some cinemascope television sets, he saw an image of No. 1 helping No. 800 choose suitable Earth attire in Men's Clothing. The smart couple from the food hall, Z and L, reported the presence of intruders (Polly and Ben) to No. 1 who ordered them disposed of. Polly, trying on a 1973-style jacket, was terrified at the episode climax when the dummy she removed the garment from came to life and tried to strangle her.

In Part Two, as Polly seemed to sense something, the dummy froze. When the stores opened at dawn, Doctor Who met the General Manager, introducing himself as Detective Inspector Who of Scotland Yard; the General Manager asked him if he could find time to investigate the pilfering at the store. No. 800 was critical of No. 739's lab and indicated that all humanity should be killed; there were four of the aliens and 20 slave Chameleons in the store. Searching for the food thieves, Polly found a secret lift and was whisked up to the thirty-ninth floor where she was interviewed for a job and told to report to the Travel Bureau where her boss was L. Working in the Food Department, Ben told the Doctor of Polly's disappearance and then saw Z serving a customer; he then found Polly and together they saw Z and No. 50 use manacles to freeze the Food

## Connections: Busy day

Some date confusion aside, *The Faceless Ones* supposedly takes place on the very day that Ben and Polly left London in the TARDIS in *The War Machines* [1966 - see Volume 8] - 20 July 1966. That makes for quite a hectic time for the Doctor, defeating both murderous super-computer

WOTAN and the Chameleons on the same day!





Manager and allow him to be abducted like a zombie. Ben followed to the basement lab where he saw a faceless being converted into a replica of the Food Manager; the duplicate wore a bangle on its arm. Ben escaped back to the TARDIS which 50 became suspicious of 800, then told 1 that he had created a weapon to destroy humanity and had tested it by eliminating 739; the weapon was bubonic plague.

Part Three began with Doctor Who and Ben eavesdropping on 800's revelation, then escaping from 50 via the air-conditioning ducts. They next located a room with all the original people kept in a trance-like state by thin metal headbands. 800 used a pen-like device to investigate the TARDIS, reporting back to 1; 1 believed that the travellers were also colonists from another rival world. L sent Polly down to the basement while Doctor Who checked the computer files in the TARDIS about a planet where there were two races: a controlling race of colonisers and a sub-race of faceless Chameleon beings created by the master race. That evening at the TARDIS, Doctor Who decided to check their escape route; Polly, acting strangely, sent the craft back in time two million years. They returned to the store in 1973 where Ben denounced Polly as a fake. The impostor fled but Ben was

stopped from pursuing her by the General Manager; Doctor Who then told the General Manager about the threat to his store. However, the Manager then pulled up his left sleeve to reveal an alien bangle.

## Frozen fakes

**I**n Part Four, the Doctor grabbed at the bangle which caused the General Manager to freeze; the real General Manager revived in the basement while Doctor Who added the frozen fake to a shop window display stand of dummies. Ben entered the basement room to remove the headband on the real Polly; this caused the fake Polly to vanish from the group of aliens mobilised to help the fake General Manager... who also vanished when Ben removed the headband from his original. L and Z were similarly released, the disappearance of their replicas alerting 1 and his group. With the Chameleons out of action, 800 suggested escaping in the TARDIS and the three aliens – 1, 800 and 50 – confronted Doctor Who at the door of his vessel. After a chase, 1 demanded the TARDIS key... as the flying saucer returned to the store roof. No. 1 prevented 800 from killing the travellers and the intruders ascended in the lift to depart in the spaceship, before the real people released from the process emerged from the basement. Doctor Who, Polly and Jamie departed in the TARDIS.

The remaining three episodes revealed that there were only a handful of aliens on Earth. These beings were colonists of a galactic empire, but although their plans for Earth seemed heartless and cruel, Hulke was keen that each of the aliens should be seen as individuals and not just as 'invading monsters'. This extended to the final scripts for *The Faceless Ones* in which 'Meadows' was willing to expose

**Left:**  
Captain Blade  
speaks for the  
Chameleons.





'Nurse Pinto' and 'Captain Blade' was shown to be a more rational character than his ruthless superior.

Two distinctly different varieties of the species were at work in *The Big Store* – the master race referred to by numbers, and a mindless slave race identified by letters, which posed as the faceless display dummies. These 'raw' chameleons were then having their appearances altered – as L and Z already had – to replace humans kidnapped in the store. The original humans were then frozen and flown away on board the spaceships. The plan to conquer Earth using a strain of bubonic plague was averted by the Doctor, who persuaded the aliens to depart from Earth peacefully.

Although Davis and producer Innes Lloyd found *The Big Store* fascinating, they felt that the setting was wrong. Lloyd was keen to bring *Doctor Who* into more realistic territory and it was felt that an airport setting would be more recognisable for viewers. Hulke and Ellis were asked to drastically rewrite *The Big Store* and turn it into a six-part story (something Lloyd wanted to reintroduce to save costs) featuring the current line-up of characters on the show (including Jamie) and set at an

**Below:**  
DI Crossland  
interrogates  
Samantha  
Briggs  
and Jamie.



airport. As a result of this, *The Big Store* was officially abandoned (the writers were not paid for the storyline) and they began work on a new adventure that would become *The Faceless Ones*.

On Monday 2 January 1967, the slot for the new serial was extended from four to six episodes and shortly afterwards the following serial (ultimately *The Evil of the Daleks* [1967 – see page 70]) was similarly extended from four to seven parts. Michael Craze and Anneke Wills (playing Ben and Polly) were contracted up to what would have been the end of Serial LL, but the episode increase would now make this the second episode of *The Evil of the Daleks*. Also, a new character was being introduced in the form of eighteenth-century Scot, Jamie.

Hulke and Ellis were commissioned for *Dr Who & The Chameleons* on Tuesday 3 January, with a target delivery of Wednesday 1 February.

## London Airport

A storyline for Episodes 1 to 4 of *Doctor Who and the Chameleons* or *The Chameleons*, as the serial had been renamed, was submitted on Saturday 7 January. These episodes were close to the finished version, but with a few variations. An opening scene saw Fenton and his co-pilot Smith inside a cockpit almost landing their plane on top of the TARDIS on the runway. London Airport was fogbound, and it was in this that Polly saw Gascoigne being killed close to a Pied Piper Tours plane commanded by Captain Quinn (also spelt Quin). In Episode 2, Mary Dawson was introduced, searching for her brother Brian who had gone missing. The Doctor (referred to as Doctor Who or just Who) investigated the Pied Piper hangar with Ben, and the two





**Above:**  
A faceless one.

were almost crushed by a falling engine. They failed to find Polly, who was to be seen in the cliffhanger motionless inside a crate. In Episode 3, Spencer attacked the Doctor and Ben with an oxyacetylene torch. Ben and Mary found the real Polly in the hangar while her double worked for Pied Piper; at the Medical Centre, Nurse O'Brien processed another Chameleon and Jamie spent most of his time being chased around London Airport by Jenkins or the police. In Episode 4, it was Ben who stole Mary's Pied Piper ticket, while Jamie helped the Doctor at the Medical Centre.

On Monday 9 January, Hulke and Ellis visited Maurice G Housego, the Public Relations Officer at London Airport (which was changing its name back to Heathrow Airport) to discuss technical aspects in their story. This resulted in the

clarification of various airport terms and procedures.

Scripts for Episodes 1 to 3 arrived on Tuesday 24 January, Episode 4 on Friday 27 January, and the final two scripts arriving on Tuesday 31 January.

However, by now a radical change was required for later episodes due to a planned shake-up in the regular cast. Accounts concerning this vary. Anneke Wills recalls being offered a further contract on her own, whereas Michael Craze was to be dropped in favour of Frazer Hines; as such, she felt that she should decline and leave with her friend, although she was having fun on the show. Hulke recalled that Lloyd had gone off both Wills and Craze. The character of Jamie was proving more interesting than those of Polly and Ben which had fulfilled



## THE FACELESS ONES

► STORY 35

**Right:**

The duplicate Spencer shoots to kill.

the purpose for which Lloyd originally created them. Lloyd decided with Davis that the contracts for Wills and Craze would not be renewed beyond their current extent. Troughton was however offered a further contract for another 23 episodes on Friday 27 January. The same day, Craze was offered a contract for 10 episodes, through to the second instalment of what was designated Serial LL.

On Wednesday 8 February, Lloyd asked Hulke and Ellis to eliminate Polly and Ben after the first two episodes of their serial (although they could feature in a film sequence for Episode 6), and introduce a new female character who could possibly become a companion. A similar directive was given to David Whitaker who, at the time, was developing *The Evil of the Daleks*. The writers developed the character of Cleopatra Briggs – the new name for Mary Dawson – as a possible regular. Wills and Craze were told that their payments up to Episode 2 of *The Evil of the Daleks* would be honoured, even though they would not be needed. Frazer Hines was contracted for both *The Faceless Ones* and *The Evil of the Daleks* on the same day.

A revised outline of *Doctor Who and the Chameleons (II)* Episode 3 was produced

**Right:**

Wanda Ventham as Jean Rock.



on Friday 10 February. Ben and Polly were removed after Episode 2, shifting the emphasis onto Jamie and Cleopatra 'Cleo' Briggs. The character of Pied Piper pilot Quinn was renamed Blade at this point.

New outlines for the last three episodes were drafted on Saturday 11 February. In Episode 4, Cleo was captured and taken to the Medical Centre where Spencer placed a time bomb in her radio, telling Jenkins to take this to the Doctor. This was delivered at the start of Episode 5, but when the Doctor located Cleo at the Medical Centre she was able to warn him in the nick of time and he rendered it harmless. The Doctor realised that the Pied Piper flights to La Villa in Andorra couldn't be real since Andorra had no airport. In Episode 6, an advertisement for a car with a boot large enough to contain a deckchair led Jean Rock – the Commandant's secretary – to realise that the missing people could be hidden in vehicles in a multi-storey car park; here she and Cleo were attacked by a fake AA man. The story concluded with a restored Polly and Ben leaving the Doctor and Jamie, Cleo saying goodbye and the remaining travellers discovering that the TARDIS had vanished from No 4 hangar.

Within a few days, a synopsis issued on Monday 13 February had the tour company called Chameleon Tours. The cliffhanger to Episode 1 was Ben and Jamie meeting Polly's double; the end of Episode 2 was Inspector Crossland being trapped



on board the CT plane after investigating the Doctor's suspicions and Episode 3 had Cleo and Jamie working together at London Airport searching for Cleo's brother. At the end of Episode 4, it seemed that the Doctor had become a Chameleon.

Back on Thursday 9 February, an approach had been made to London Airport for permission to film *The Chameleons* there from Wednesday 8 March in the vicinity of the Fields area, and Field Aircraft Service Ltd had proved co-operative. An approach was also made to Gatwick Airport a few days later, and when Gatwick also offered to help, it was decided to use this venue. Field Aircraft Services were thanked for their help on Tuesday 21 February, and paid off with tickets for *The Rolf Harris Show*. By Thursday 2 March, the British Airports Authority gave clearance to film at Gatwick from Friday 10 to Tuesday 14 March.

The rehearsal script for Episode 2 was revised on Monday 27 February as *Doctor Who and the Faceless Ones* (*Doctor Who and the Chameleons*) and Cleopatra Briggs had become Samantha Briggs. Rewrites on Episodes 2 to 5 were requested on Monday 6 March, with further work on the last three scripts on Wednesday 22 March.

There were various minor alterations over the month, such as Cleopatra Briggs becoming Samantha Briggs and Nurse O'Brien being renamed Nurse Pinto. In Episode 1 (which was accorded the individual episode title of *The Chameleons*), the policeman who chased the TARDIS crew had an Alsatian dog with him, Gascoigne was an extra with no dialogue, and Nurse O'Brien appeared briefly at the end of the episode. In Episode 3, the Doctor was to rip off his shirt sleeves to plug the freezing jets at the start of the instalment, and later on the device which Meadows planted on the Doctor was to be a fake button, activated by the Doctor's body heat to sink a deadly telescopic needle into his body. Episode 4 had Spencer leaving the laser gun to boil and then explode a bottle of water as it swept towards the Doctor, Sam and Jamie – the bursting noise awakening them.

## Chameleons

Episodes 5 and 6 had a variety of changes. Originally, Meadows was to be unmasked as a Chameleon at the end of Episode 4, and his speech revealing their plans in Episode 5 was longer, explaining that a nuclear reactor on his world had exploded causing the catastrophe, and that it took four weeks to drain the life and personality from a human original – during which the arm sheaths were needed. The Commandant was to have the Medical Centre taken apart by police and firemen to find the missing personnel, and in one speech the Doctor said, "I'm a Chameleon that's been processed twice! Once to become Meadows and secondly to Doctor Who!"

The original script of Episode 6 was too long, starting with Blade bluffing the Doctor into revealing his true identity

**Left:**  
The Chameleon Jenkins supervises the duplication process.







**Above:**  
The Doctor and  
Sam assist DI  
Crossland with  
his enquiries.

with his knowledge of the fact that the Chameleon Tours set-up had only been running three weeks – none of the race having fully adopted their new identities. There were sequences of ‘Meadows’ disguising himself as a policeman to attack Jean and Sam in the car park. ‘Crossland’ and ‘Jamie’ were originally to get the better of Spencer and Blade on the satellite, while Ann Davidson was found in the car park and her sheath removed causing her counterpart to die. Nurse Pinto removed ‘Jamie’s’ sheath causing the real Jamie to recover on another part of the satellite, and the Doctor relayed his messages over the PA system to revive the real Crossland. These revisions were made during early April.

Throughout the scripts, the writers were careful to indicate how the illusion of actors being in two places at once (ie, original and duplicate) could be achieved. The script was structured so that wherever possible the duplicates did not meet the originals, or that intercutting between the same actor would be achieved by a mixture

of film inserts and video recording (as with Episode 6 where the real Jenkins is on film and his duplicate in studio). Blade’s original never appeared and Anneke Wills played only her Chameleon duplicate for Episode 2. The only technically challenging section was a scene in Episode 5 where the real Nurse Pinto was found in a scene involving her lookalike. Only one sequence from the original story of *The Big Store* survived the rewrites into the rehearsal scripts for *The Faceless Ones* – and this was then removed by Hulke during a further rewrite.

The date in Episode 6 was stated as 20 July 1966. According to Ben this was exactly the day that he and Polly had left to start their travels with the Doctor in *The War Machines* [1966 – see Volume 8]. This proved a minor continuity error, since in the earlier serial the climactic events of Episode 4 appeared to be taking place on 15 July (and to add to the confusion, *The War Machines* Episode 1 stated that 16 July was a Monday, while 16 July 1966 was a Saturday).



The director of *The Faceless Ones* was Gerry Mill, who had been a production assistant on *The Massacre of St Bartholomew's Eve* [1966 – see Volume 7]. His first directing assignments had been on the BBC1 soap *The Newcomers* in summer 1966, staying with the show to January 1967 before moving onto *Doctor Who*. The Drama Early Warning Synopsis documentation for *The Macra Terror* [1967 – see page 6] had his name attached, most likely in error.

### New associate producer

Joining the *Doctor Who* team during spring 1967 was an associate producer: Peter Bryant. Born in October 1923, Bryant had started out as an actor after the war working on stage and then making his mark in the BBC TV soap opera *The Grove Family* which ran from 1954 to 1957 and in which he played Jack Grove. Following this, his television work continued with serials like *Champion Road* and *Leave It to Todhunter*. Moving to radio, he presented *Morning Call* on the BBC Light Programme from August 1960 and then became the host of the morning magazine programme *Today* on the Home Service in early 1961 and remained with the show for just over a year. He then moved onto the production side of radio becoming a producer with the plays department and taking over as producer on the Light Programme soap *The Dales* in spring 1963. Leaving the serial at the start of 1964 he returned to producing radio plays for strands such as *Afternoon Theatre*, writing and adapting for radio, and also producing Gilbert and Sullivan operas for Network Three.

In 1966, he contacted the BBC's Head of Serials, to enquire about a vacancy as a television story editor. Innes Lloyd was keen to quit as producer of *Doctor Who*,

Bryant was seen as a possible replacement. As an associate story editor in December 1966, Bryant was assigned to trail Lloyd as associate producer on *The Faceless Ones* and *The Evil of the Daleks*.

Two costume designers worked on *The Faceless Ones*. The fourth recording block up to *The Moonbase* [1967 – see Volume 9] had been handled by Sandra Reid, but she had been taken ill with an ear infection early in 1967, and the job had reverted to her predecessor Daphne Dare. After a few weeks' break, Reid reassumed her post on the series during *The Faceless Ones*. The set designer was Geoff Kirkland, who had handled the same task on *The Highlanders* a few months earlier. As with the rest of the recording block, Gillian James handled make-up.

The early drafts of the rehearsal scripts made it clear that Samantha Briggs was not going to be a new companion. Cast as Samantha was Pauline Collins, a young actress who had started her TV career with an episode of *Emergency Ward 10* in 1963, with roles in *Pardon the Expression*, *The Saint* and the *Softly, Softly* episode *Somebody Important* (broadcast live on Wednesday 15 February 1967) prior to taking the *Doctor Who* role. Mill was keen that Collins should play Sam Briggs with a strong Liverpudlian accent, feeling that this would give a good contrast to the usual style of the young female characters who assisted the Doctor, and this was initially resisted by Innes Lloyd. However, Lloyd was impressed with the character and casting, and asked Collins if she wished to stay for a further 12 to 39 episodes. She declined, although she had formed a good working relationship with Patrick Troughton and Frazer Hines. Collins was soon booked to appear in Joe Orton's *Crimes of Passion* which opened at the Royal Court on Tuesday 6 June. ■





# Production

**Above:**  
The Doctor  
tries to  
convince the  
Commandant.

**T**he plan was to start filming on *The Faceless Ones* by spending Wednesday 8 March 1967 and Friday 10 March doing pick-up shots at Gatwick Airport. Monday 13 and Tuesday 14 would then be devoted to shooting the model work at Ealing. Three more days location shooting would then take place at Gatwick from Wednesday 15 March, during rehearsals for the studio recording of *The Macra Terror* Episode 3.

The filming schedule was revised to start from 10am on Friday 10 March at Gatwick. The first scene to be filmed on 35mm stock was on the concourse of the terminal, showing Blade and Spencer (played by Victor Winding, a regular on the ATV soap *Emergency Ward 10*) taking the Chameleon to the Medical Centre in Episode 1. Extra Barry Dupres played the

muffled alien, and Terence Denville stood in for Blade as it was a long shot. After this, some film of Ann Davidson walking towards the Chameleon Tours booking kiosk was filmed with actress Gilly Fraser (wife of former *Doctor Who* star Peter Purves) for Episode 2. The afternoon saw the arrival of Frazer Hines from rehearsals on *The Macra Terror* Episode 2, to film scenes of Jamie wandering around the airport in Episode 2 and being checked onto his flight by Ann in Episode 4. The other shots of the afternoon showed two policemen searching the concourse in Episode 6. Also required this day was Pauline Collins. Very few interiors were shot because of the general public.

After the weekend, work resumed at Gatwick at 9am on Monday 13 March with the four regular cast members who were not required in rehearsals for



*The Macra Terror* Episode 3 that day. Filming took place on the runway and hangar areas, starting with the goodbye scenes for Episode 6. The opening of Episode 1 with the TARDIS arriving and the policeman chasing the quartet was filmed in the afternoon. The day also required a chauffeur-driven black Zodiac to be present for the scenes at the end of Episode 6. James Appleby was the policeman who chased the TARDIS crew in Episode 1, with all his scenes for the serial completed on this day. During filming, the cast took the opportunity to go and have a look around Gatwick's Air Traffic Control and the airport as a whole.

## Guest stars

**F**ilming the next day from 9.30am on Tuesday 14 did not require the regulars and focused on the guest cast of Pauline Collins and Gilly Fraser. The team was joined by Wanda Ventham, a rising starlet who had enjoyed guest appearances in film series like *The Avengers* and *The Prisoner* and was cast by director Gerry Mill who had worked with her on the BBC sitcom *The Rag Trade*. Also required were Christopher Tranchell as Jenkins (whom Mill had directed in an episode of *The Newcomers*) and George Selway (who had appeared in the serialisation of *A Tale of Two Cities*) as Meadows. All this material was shot for Episode 6, showing Meadows shaking off his police escort (Robin Dawson) and then watching as Sam and Jean searched the cars, finding the real Jenkins. Of the cast, Tranchell had appeared in *Doctor Who* before, playing Roger in *The Massacre of St Bartholomew's Eve*. The pre-filming schedule meant that Tranchell could seem to be in two places at once during Episode 6, playing the real officer on

film and his Chameleon double in studio without the need for editing. The director was reportedly cross when he saw the film rushes of the car park sequences for Episode 6 and saw that the girls were chewing gum.

Wednesday 15 and Thursday 16 were spent at Stages 3A and 3B of the BBC's Television Film Studios at Ealing filming from 9.30am. This was for model filming principally involving two miniatures and some back projection. The models were the Chameleon Tours VC10 which converted into a torpedo-like spaceship and the Chameleon Headquarters satellite, which it docked with in Earth's orbit. All this material, seen in Episodes 4 to 6, was made on silent 35mm film.

It was around this time that problems started with Shawcraft Models of Uxbridge, the specialist props builders used by the design department since 1963. Shawcraft had built the Chameleon aeroplane (based on a Vickers VC10) and satellite; the company had previously constructed detailed window display models of aircraft for travel firms. However, Mill was not impressed when Shawcraft delivered the satellite and offered no suggestions as to how it should

**Below:**  
Blade and  
Spencer,  
Chameleon  
duplicates.





be mounted. The opening hatch, which admitted the spacecraft, had not been finished correctly either. A bulb at the base of the satellite blew, and Shawcraft had no replacement. It was 30 minutes before a replacement was located and fitted, and overall two and a half hours were lost. Filming was underway by 5pm and all the aircraft shots were achieved. It was then that the satellite – suspended on a single wire at Shawcraft's suggestion – proved too heavy. The wire snapped, and the satellite fell to the floor. Mill had Shawcraft repair the model overnight and filmed the following day. He was unimpressed by the firm's work, and conveyed his opinions to Lloyd, who in turn warned other directors about Shawcraft's performance of late. Starting with *The Evil of the Daleks*, special effects were assigned to the BBC's own visual effects team and Shawcraft were not used again.

The final day at Gatwick began at 9.30am on Friday 17, and again required the regulars who were still rehearsing *The Macra Terror*. Part of the filming was to

**Right:**

Jamie falls under the influence of the Chameleons.

**Below:**

Has Ben seen too much?



cover some sequences for Episode 1 which it had not been possible to complete on Monday 13, and so James Appleby was rehired. Scenes of Spencer kidnapping Polly were filmed at the airfield, along with shots of the TARDIS being driven to No 4 hangar on the back of a lorry. Collins, Winding and Fraser were also needed on location for a few extra shots. The freezing gun used by Spencer, made by Shawcraft, broke – and the firm took three days to have the prop collected, repaired and returned. There were also shots of two motorcycle police being dispatched from the terminal building, and one of the hangars was dressed with the CT logo for scenes in Episode 1. BBC photographers took stills during rehearsals of the scenes in which the Doctor and Jamie hide behind aircraft wheels in Episode 1.

By Tuesday 21 March, Mill had viewed the model footage and decided that some of it was unusable, and a remount was deemed necessary at a later date.

Rehearsals for *The Faceless Ones* ran from Tuesday to Friday each week starting on Tuesday 28 March at St Helen's Church Hall in St Helen's Gardens. Joining the cast now were two of the guest stars, Colin Gordon and Donald Pickering. Gordon





was known mainly for British comedy films as well as the sitcoms *Don't Tell Father* and *A Life of Bliss*, had featured in the ATV film series *The Baron*, and had just filmed two episodes of *The Prisoner*. Pickering had many film and television credits, and had appeared in *Doctor Who* before, as Eyesen in the final two episodes of *The Keys of Marinus* [1964 – see Volume 2]. Frazer Hines felt that this was one of the first scripts for the series which made proper use of Jamie's character.

### Stock aircraft footage

**J**ust one week ahead of transmission, Episode 1 of *The Faceless Ones* was recorded on the evening of Saturday 1 April 1967 at Lime Grove Studio D, where each of the six episodes would be recorded. Each episode would be edited throughout the week for transmission the next weekend. Earlier that evening, *The Macra Terror* Episode 4 had received its broadcast. All six episodes of the serial were recorded between 8.30pm and 9.45pm on each Saturday evening.

Two recording breaks were scheduled during the recording of Episode 1; the first of these was to set up the Fernsah effect on Camera 2 for Gascoigne being shot with a raygun and for Peter Whitaker – playing Gascoigne – to change coats, while the second, after the effects shot, was for burn make-up to be added to Whitaker's hand and neck. The closing roller caption for Episode 1 was shown over a rear shot of the alien fading to black.

Throughout the serial, Film Centre International provided silent 35mm stock footage of aircraft – notably Vickers VC10s – and airport operations. *The Faceless Ones* Episode 1 began with 25 feet of such material to show aircraft landing and taking off from Gatwick, passengers

alighting from planes, and a radar dish. Superimposed over this were the serial title, writers' credits and episode number captions.

The largest set of the serial was Air Traffic Control, which had both monitoring equipment for the aircraft operated by technicians and a seating area for the Commandant's office. The principal tracking device was an illuminated map of the United Kingdom indicating the aircraft flight paths and positions. Throughout the serial, suitable background noises including radio voices would be piped into the studio for recording.

No specially composed music was recorded for *The Faceless Ones*. Brian Hodgson of the BBC Radiophonic Workshop produced some electronic tonal pieces that were used principally in the scenes with the aliens. Episode 1 used 20 seconds of *Nigerian Drums*, originating from a BBC Library LP, for the sequence of the Doctor and Jamie hiding behind the aircraft wheels.

Sound effects of aircraft were used in the background for many of the studio scenes, notably in the CT hangar. The hangar was three linked sets, the largest of

#### Below:

The Doctor asks if he'll get compensation for flight delay.





## Connections: Gatwick history

▶ Aviation activity has taken place on and above the ground occupied by Gatwick Airport since the early 1920s. Located around 30 miles south of London, Gatwick began life in 1930 as the private Surrey Aero Club. The site was licensed as a public aerodrome in 1935 and saw the completion of The Beehive, the first circular airport terminal building in the world.



which was the storage area, which had steps leading up to the office to the left. This in turn had the aliens' control room hidden beside it. The control room contained two working television monitors which could show output from other cameras. During Episode 1, Spencer could speak to Blade on one monitor, and watch Polly exploring the hangar on the other. The interior office also had a small compartment in which the luggage of missing people was disposed of, being achieved off-screen by a grinding sound effect.

The alien raygun was used in Episode 1 as Gascoigne was killed by Spencer. The electrocution effect was achieved by shining a bright light on actor Peter Whitaker and superimposing an energy crackle from a spark generator. A photograph of Whitaker was taken for use in Episode 3.

The actors playing raw Chameleons in the serial were extras dressed in dark sleeveless overalls. Their heads and arms were covered in a latex make-up to appear blistered, with veins clearly visible on the 'skin'. These appliances were given a coating of Vaseline to make them glisten. Lloyd was very pleased with the Chameleons, feeling them to be most effective. The Chameleons were not actually referred to by this name until the last two episodes.

Episode 1 was edited on videotape two days later, to be ready for transmission the following Saturday.

In terms of *Doctor Who's* long-term future, by Wednesday 5 April the Serials Department secured an agreement from



Michael Peacock, the controller of BBC1, that the series would continue through to the autumn, but a request to move the series back to Riverside from the old Lime Grove studios was denied by planning who felt that the Lime Grove facilities were better devoted to the relaunched *Z Cars*.

*The Faceless Ones* Episode 2, recorded on Saturday 8 April, was the first instalment to make use of *Doctor Who's* amended opening theme music. In March, Delia Derbyshire of the Radiophonic Workshop rearranged her original realisation of Ron Grainer's theme tune as 'Signature Tune No 2', taking copies of her August 1963 master and mixing it with new elements, losing Brian Hodgson's swish of white sound at the start of the sequence and adding a new underscore of ascending tones and wind bubbles. This new 51" opening arrangement fitted in better with Bernard Lodge's revised title graphics featuring Troughton's face that had debuted on *The Macra Terror*; Episode 1 of the serial had used the 1963 version of the theme.

The opening captions for Episode 2 were superimposed over shots of an empty





bed in the Medical Centre. Episode 2 was the first time that the aliens were seen in their completely faceless form. The transformation effect of a raw Chameleon into George Meadows was simply a fade from the image of one camera on Barry Dupres to a shot of George Selway lying on an identical couch, also wearing a headband with electrodes.

The small Chameleon Tours kiosk on the main concourse was a small set built inside a larger one, and contained a monitor allowing 'Michelle' to call Spencer, and also for the Doctor to see Ben being overpowered. Fifteen seconds of the *Nigerian Drums* was heard as the Doctor fled from the police in Air Traffic Control and Hodgson's electronic mood score was again used.

The freezing effect for the jets in the CT office at the end of Episode 2 used white smoke, injected through sink plugholes. For Episode 2 actress Brigit Paul provided several of the tannoy announcements for the airport. That evening, she also recorded eight seconds of dialogue to be played over the tannoy system in Episode 4 as Flight 419 to Rome was announced.

Episode 2 had seven possible recording breaks scheduled. The first of these came before the scene in which the Chameleon was converted into 'Meadows' and allowed the actors to change places on the Medical Centre set and the cameras to be lined up for the cross-fade effect. The second and fourth breaks were to allow the Chameleon kiosk and booth to be struck and set, the third was for camera moves, the sixth was to set up the smoke and sliding panels in the Chameleon hangar and the final one was to add freezing make-up to Troughton's face in the closing scenes, over which the closing roller caption was shown.

**Left:**  
The Doctor examines the freezing device.

## Wills and Craze depart

**T**his recording marked Anneke Wills and Michael Craze's final work on *Doctor Who*. They left together on this date, since their only appearance in Episode 6 had already been pre-filmed at Gatwick. Troughton missed the co-stars who had welcomed him to the series, especially because Wills' comments and opinions had helped shape his portrayal. Hines also missed the pair, neither of whom were happy about the way their characters had been phased out.

Rehearsals for Episode 3 began on Tuesday 11 April; joining the cast as Heslington was Barry Wilsher, whom Mill had directed in *The Newcomers*; Wilsher had also featured in various television serials such as *Oliver Twist*, *The Franchise Affair* and *The Massingham Affair*.

The scenes with the model satellite were refilmed on Tuesday 11 April on Stage 3A at Ealing, and could be edited in time for the recording of Episode 4. An improved version of the satellite was used in the remount, using a smoke feed and a wind machine for some shots. This time the





**Above:** Nurse Pinto's bedside manner was exemplary.

'bomb bay' doors operated properly and the model itself was mounted on a far more rigid Kirby harness.

On the same day, Lloyd issued a document entitled 'Production Points' which informed directors and production staff about various aspects of the show such as billings and captions, and that the average budget was £2,570 per episode. It was also stipulated that each recording could have five recording breaks (tape editing being expensive), and that, to allow for commercial breaks on overseas screenings, each should also have a fade to black after the reprise and midway through the episode. The last 20 seconds of each episode should also be telerecorded on 35mm film to act as the reprise of the next show. However, the future of *Doctor Who* was not as certain as the Serials Department had thought. On Thursday 13 April, Peacock agreed that *Doctor Who* should return in the autumn, but suggested that in 1968 it could be replaced with a new serial called *Bonaventure* which Shaun Sutton had suggested. A pilot for *Bonaventure* was requested – but the series developed no further.

Saturday 15 April saw Episode 3 in studio, and this began with a telerecording

of the reprise from the previous week, over which the episode title captions were superimposed. The episode also used 16 feet of BBC 35mm stock film to show Heslington's radar screen and 53 feet of FCI material for both Blade's craft coming in to land and later Flight 413 taking off. The episode was recorded out of sequence, with all the sequences on the Chameleon plane left to the end of the evening. Six recording breaks were scheduled to allow for camera moves.

Very little music was used in Episode 3, just some tonal backing as Blade lured Crossland to the waiting aircraft. In the scene where the Doctor viewed the medical bay on the scanner screen in the secret office, a caption slide photograph of the empty set from Episode 2 was displayed since the room itself was not needed that week. A recording break at the very end of the episode allowed the extras to vacate the seating areas of Flight 413 to make it seem that they had vanished as Crossland watched on a television monitor from the spaceship flight deck. A BBC photographer was also employed to take photographs of the cabin seats with and without the passengers for use as captions in Episode 4's recording.

**Right:** Sam Briggs, an almost-companion.

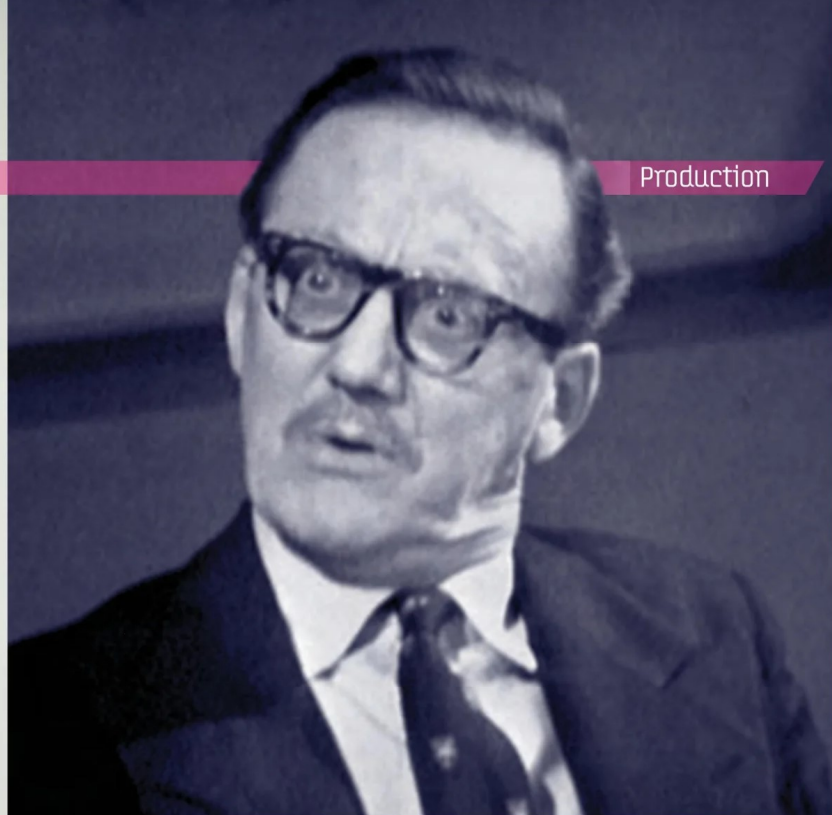




Hines and Troughton were absent from some of the rehearsals for Episode 4, filming location sequences for *The Evil of the Daleks* on Friday 21 April. Episode 4 of *The Faceless Ones* was recorded on Saturday 22, and included another rare example of out-of-sequence recording, with the two scenes of the Doctor, Samantha and Jamie escaping the ray in the Chameleon hangar recorded together before the scene of the Chameleon turning into 'Jenkins' in the Medical Centre. A recording break was scheduled in the middle of the transformation effect to allow the characters to switch positions; another recording break was then scheduled midway through the next Medical Centre scene; after the real Jenkins was covered on a couch, the cut allowed Tranchell to move and then appear as the fake Jenkins talking to Nurse Pinto. A later recording break was to set up the RAF pilot cockpit. The opening caption slides were shown over stock film of a VC10 flight away from camera and a shot of Ann Davidson in the aircraft corridor.

## Laser beam attack

**T**he laser beam attack was achieved by superimposing the beam trace from an oscilloscope onto the main action in the CT hangar. A pile of wood shavings which the beam touched upon as it swung around towards the Doctor's group was ignited by electronic flash charges hidden beneath it. As the beam was reflected back to the laser, the screen was flared white to indicate its destruction. A photographer had taken shots of Brazilian actress Madalena Nicol sitting in the hidden alcove of the Medical Centre and these were inserted into Episodes 4 and 5 as caption slides to show the real Nurse in her trance-like state (and



**Above:**  
Colin Gordon  
as the  
Commandant.

hence allow continuous recording for Madalena Nicol).

This instalment used 120 feet of stock film from FCI showing VC10s in flight, CT Flight 419 both taking off and in flight, and RAF fighter plane 241 which was tailing it. The RAF plane was also represented in studio by a very small cockpit set for close-up shots of actor Michael Ladkin, with the picture flaring white as the craft was destroyed. The model shots of the VC10 changing into a spaceship and docking were backed by *Pacific Dawn*, a composition by Tom Dissevelt from the LP *Fantasy in Orbit: An Astronaut's Impressions while Orbiting the Earth* issued in the UK in 1965 by Philips (BL 7681). The closing credits were rolled as the model shot of the spacecraft entering the satellite faded to black.

Filming for *The Evil of the Daleks* continued during the following week. Hines joined new companion Deborah Watling (who would be playing Victoria Waterfield) in Harrow Weald on the Monday and Tuesday, while Troughton was required at Ealing Film Studios on Friday 28 to shoot the sequences that would allow him a week's holiday during Episode 4 of the Dalek serial. This required both actors



## THE FACELESS

**Above:**  
The game  
is up for DI  
Crossland.

to miss some rehearsals for *The Faceless Ones* Episode 5.

Episode 5 was recorded on Saturday 29 April and began with a reprise of the scene in Air Traffic Control from the videotape of Episode 4, after which the opening caption slides were shown over a model shot of the Chameleon satellite and empty seats in the Chameleon plane. When Jamie discovered the miniaturised Chameleon Tours passengers in a tray on the satellite, a high tower camera looked down upon a small set of boxed compartments in which six extras lay motionless for a brief cut-away shot. Four extras were used as faceless aliens in the episode, three of whom would also appear in the final episode.

The secret room operated by 'Pinto' in the sick bay contained a television monitor screen allowing her to talk to Spencer. For the scenes in which 'Pinto' was overpowered and her original discovered in a trance behind a sliding panel, careful camera positioning and one of the still slides of Madalena Nicol as the original were used. After 'Pinto' had killed one of the policemen with a raygun, 'Meadows' then ripped the white sheath off the original's arm in close-up, whereupon

a recording break was scheduled. When taping resumed, extra Elizabeth Smith took over as the fake nurse with partial Chameleon make-up so Madalena Nicol could then play the real Nurse Pinto.

### Chameleoned 'Jamie'

Episode 5 had eight recording breaks scheduled. Two breaks came either side of the scene where the Doctor finds the real Nurse Pinto in the inner room of the Medical Centre; this allowed Madalena Nicol to move from the outer room where she was playing the fake Pinto. Two more recording breaks were scheduled either side of the policeman being shot by the fake Pinto, with a burn being added to one of the medical screens. The next break was to set the blobby remains of the Chameleon Pinto in the doorway of the inner room after she was shot by Meadows; this was then followed by a break to allow Troughton to move from Air Traffic Control for the Medical Centre. The other breaks were for camera movements.

Episode 5 used three minutes of *Pacific Dawn* for the scenes in the satellite of Chameleon Headquarters. The BBC's silent



stock shots of radar were used as the CT craft was tracked, plus 13 feet of FCI's material for Chameleon 345's take-off. In the penultimate scenes, Hines appeared as the Chameleoned 'Jamie' and spoke in his normal voice without his assumed Scots accent. Hines now wore a sleeveless Chameleon jumpsuit, while Bernard Kay sported a dark tunic as the Director. The closing credits were rolled over a shot of the Doctor and Pinto surrounded by the Chameleons as they faded to black.

Leonard Trolley played Superintendent Reynolds in the final episode of the serial, having worked with Davies at the start of 1967 on *The Newcomers* and also being a regular in Rediffusion's series *Crane*; this episode was rehearsed from Tuesday 2 May.



**Left:**  
Jean and Sam  
are on the case.

*The Faceless Ones* completed recording on Saturday 6 May. The title captions were superimposed over a shot of a circular window on the space station and a close-up of the Doctor and Nurse Pinto. The flared screen raygun effect was used for the demise of the Director and 'Jamie', after which Hines changed costumes again for the scenes where he played the real Jamie at the end of the episode. The episode was recorded without breaks and with only two run-ons. For the film sequence of the Doctor and Jamie walking away from the camera at the end of the episode, a slide caption reading 'Next Week: *The Evil of the Daleks*' was superimposed, followed by the roller caption and fade to black. Seven minutes, 26 seconds of *Pacific Dawn* was used, again for scenes on the satellite. Also heard in the episode was around 40 seconds of *Hindu Funeral Drumming* by John Levy from a BBC Library LP, backing the film sequence of Meadows stalking Jean and Samantha in the car park.

In May, Lloyd received queries from *Airframe*, a journal of the British Aircraft Corporation Limited, whose readers wished to know exactly what sort of plane interior had been used for the CT jet. Lloyd explained that this was not a real craft, but two sets designed by Geoff Kirkland. ■

## PRODUCTION

**Fri 10 Mar 67** Gatwick Airport, Gatwick, Surrey - Passenger Concourse [Airport Concourse/ Medical Centre/Kiosk/ Embarkation]

**Mon 13 Mar 67** Gatwick Airport - Air Courier's Apron [Empty Runway/ Airport]

**Tue 14 Mar 67** Gatwick Airport - Main Car Park [Airport]

## Wed 15 - Thu 16 Mar 67

Ealing Film Studios Stage 3:  
Model filming

**Fri 17 Mar 67** Gatwick Airport - Air Courier's Apron [Police Station/Hangar/ Airport]

**Sat 1 Apr 67** Lime Grove Studio D:  
Episode 1

**Sat 8 Apr 67** Lime Grove Studio D:  
Episode 2

**Tue 11 Apr 67** Ealing Film Studios  
Stage 3A: Model filming (remount)

**Sat 15 Apr 67** Lime Grove Studio D:  
Episode 3

**Sat 22 Apr 67** Lime Grove Studio D:  
Episode 4

**Sat 29 Apr 67** Lime Grove Studio D:  
Episode 5

**Sat 6 May 67** Lime Grove Studio D:  
Episode 6



# Post-production

**O**ne recorded scene was cut from Episode 2 before broadcast. Set in the Chameleon hangar office, Ben started to recover from the freezing gun as Blade and Spencer entered; Blade said that their prisoner needed to be frozen again and that they would need an invalid chair if they made the condition semi-permanent. Ben was lifted into the chair.

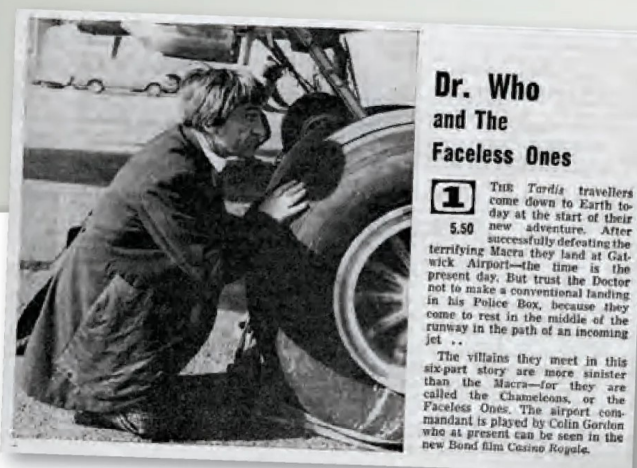
Various timing cuts had to be made to Episode 4 before transmission. The first cut was of the Commandant and the Doctor watching over the shoulder of the ATC as he tells Chameleon 419 to standby for start; Blade confirms he is standing by and the plane taxis out onto the runway. A second cut removed a short scene on the Chameleon plane where Blade confirms that Chameleon 419 is ready for take-off. ■

# Publicity

**Right:**  
Radio Times  
publicity  
piece on *The  
Faceless Ones*.

▶ After transmission of *The Macra Terror* Episode 4 on Saturday 1 April 1967, a trailer of film sequences from *The Faceless Ones* Episode 1 was screened on BBC1.

▶ *The Faceless Ones* was promoted with a short feature in *Radio Times* (8-14 April 1967) on Thursday 6 April. *Dr Who and the Faceless Ones* had a brief preview of the serial and focused on guest star Colin Gordon who was about to appear in the James Bond spoof *Casino Royale*. The same day, the story *New team write two serials* appeared in the trade magazine *Television Today* emphasising that *Doctor Who and the Faceless Ones* was 'the first writing job by the team of David Ellis and Malcolm Hulke'.



▶ 'Dr Who' Departures were deemed newsworthy enough to be covered by the press on Thursday 13 April in *The Daily Telegraph* when it was indicated that companion actors Anneke Wills and Michael Craze would both be written out of the series in a month's time. The news was further reported in the *Daily Express* as *Dr Who's loss* while Jack Bell of the *Daily Mirror's* piece *Dr Who to lose Anneke had Wills' agent comment*: "Nobody does this sort of job for much more



than six months, and that's how long Anneke has been in the programme." A BBC spokesman added: "Miss Wills' contract is coming to an end. Her last appearance on *Dr Who* will be on May 13."

- ▶ Although she had left *Doctor Who* a few weeks beforehand, Anneke Wills' final episode – *The Faceless Ones* Episode 6 – was not due for transmission until mid-May, and so the actress was still very much associated with *Doctor Who* when she recorded an appearance on the panel line-up of BBC1's popular music review show *Juke Box Jury* on Saturday



**Left:** Pauline Collins (right) poses with fellow cast member Gilly Fraser.

22 April. Discussing tunes like the Spectrum's *Samantha's Mine* alongside Hank Marvin of The Shadows, the show was broadcast the following Saturday, the same evening as *The Faceless Ones* Episode 4.

# Broadcast

- ▶ *The Faceless Ones* maintained the standard ratings with dips for Episodes 2 and 4. The Appreciation figures were an improvement on *The Macra Terror*.
- ▶ The TAM figures for April indicated that Episode 3 of *The Faceless Ones* was the fourth most-watched children's programme with 4.15 million homes tuning in.
- ▶ The serial was discussed at the BBC Programme Review Board on

Wednesday 10 May where Shaun Sutton – head of drama serials – commented that the series' ratings were fluctuating between six-and-a-half and eight million viewers, and that really he wanted them stable at around eight million.

- ▶ The reaction to Frazer Hines from viewers of BBC1's *Junior Points of View* on Friday 12 May was very favourable. "I think he's the best-looking actor on television," announced one of many adoring female fans.
- ▶ On Friday 12 May, the *Daily Mirror* reported on a letter received by the British Airports Authority from a concerned passenger. The correspondent wanted to know if it

**Left:** Polly is captured by Blade and Spencer.







**Above:**  
The Doctor has  
some nasty  
suspensions.

was safe to fly now without being miniaturised. In association with Gatwick general manager Leslie Green, the Authority responded: 'We have now managed to rid the airport of these aliens (the Chameleons) and assure you that your journey through the airport will be just as normal and trouble-free as we can make it.'

► *The Faceless Ones* was marketed to Australia in October 1967, where to gain a 'G' classification three cuts had to be made to Episode 1. Those were the electrocution of Gascoigne, the alien hand emerging from the cupboard and the shots of the faceless creature at the end of the instalment. In addition to this, a small amount of the Chameleon being taken through the CT hangar was removed. A print of a telerecording edited in this way is held by a private collector.

► The other countries to broadcast *The Faceless Ones* were Uganda, Singapore

and Hong Kong throughout 1969, and Zambia as late as 1973.

► On Monday 21 July 1969, all 405-line videotape instalments bar Episode 5 of the serial were cleared for wiping; Episode 5 was cleared on Monday 22 September 1969.

► In late July 1985, rumours of Episode 3's existence began circulating at the *Doctor Who* Appreciation Society's PanoptiCon 6 convention in Brighton; this episode and *The Evil of the Daleks* Episode 2 had been purchased by film collector Gordon Hendry in summer 1983 at a car boot sale. In early 1987, negotiations between Hendry and Ian Levine continued to return the missing films to the BBC archives. Within months the two films were safely back at the BBC. Of the two, *The Faceless Ones* Episode 3 was the poorer print, with notable jumps in the film in at least four places where certain frames had been removed. Episodes 2, 4, 5 and 6 are visually represented only by telesnaps taken by John Cura. A few seconds of Episode 2, which show the Doctor talking to 'Michelle', exist on some silent 8mm home movie footage filmed in Australia.

## ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
<b>Episode 1</b>	Saturday 8 April 1967	5.50pm-6.15pm	BBC1	23'47"	8.0M (47th)	51
<b>Episode 2</b>	Saturday 15 April 1967	5.50pm-6.15pm	BBC1	25'22"	6.4M (70th)	50
<b>Episode 3</b>	Saturday 22 April 1967	5.50pm-6.15pm	BBC1	23'10"	7.9M (43rd)	53
<b>Episode 4</b>	Saturday 29 April 1967	5.50pm-6.15pm	BBC1	24'28"	6.9M (62nd)	55
<b>Episode 5</b>	Saturday 6 May 1967	5.50pm-6.15pm	BBC1	23'34"	7.1M (39th)	55
<b>Episode 6</b>	Saturday 13 May 1967	5.50pm-6.15pm	BBC1	23'38"	8.0M (33rd)	52



# Merchandise

**D**uring the late 1970s, Hulke expressed an interest in novelising *The Faceless Ones*, but died in July 1979 having recently completed his manuscript for *Doctor Who and the War Games*. It was his long-time colleague Terrance Dicks who set to work on adapting the scripts into *Doctor Who – The Faceless Ones*. The book was released in hardback in December 1986 by WH Allen whose paperback subsidiary, Target, issued the story as book number 116 in May 1987. The cover was by Tony Masero.



**Left:** BBC Radio Collection's release of the soundtrack.

## Video and DVD box sets

**E**pisodes 1 and 3 of *The Faceless Ones* were released on the BBC's *The Reign of Terror* video box set in November 2003. The set came with a 40th anniversary pin badge. This was the final BBC release of episodes on VHS. Episode 1 and 3 were later included on the *Lost in Time* BBC DVD set released in November 2004 along with the 8mm material from Episode 2. As part of *The Sun's* promotional DVD collection on Wednesday 26 April 2006, Episode 1 of *The Faceless Ones* was given away free with tokens from the newspaper.

The off-air soundtrack *Doctor Who: The Faceless Ones* was released in February 2002, narrated by Frazer Hines. This was also included on AudioGO's CD *The Lost TV Episodes: Collection Four: 1967* in February 2012, which also included PDFs of the camera scripts and interviews with Frazer Hines and Anneke Wills. ■

**Left:** Terrance Dicks' novelisation of the story, with a cover by Tony Masero.



## CAST

<b>Colin Gordon</b>	Commandant
<b>Wanda Ventham</b>	Jean Rock
<b>Bernard Kay</b>	Crossland [2-6]
<b>Donald Pickering</b>	Blade
<b>Pauline Collins</b>	Samantha Briggs [2-6]
<b>James Appleby</b>	Policeman [1]
<b>George Selway</b>	Meadows [1-3, 5-6]
<b>Victor Winding</b>	Spencer
<b>Peter Whitaker</b>	Inspector Gascoigne [1]
<b>Christopher Tranchell</b>	Jenkins [1-2, 4-6]

## UNCREDITED

**Right:**

Meadows has a run-in with the Doctor.







## Cast and credits

### CREDITS

Written by David Ellis and Malcolm Hulke  
 Title Music by Ron Grainer  
 and the BBC Radiophonic Workshop  
 Story Editor: Gerry Davis  
 Costumes: Daphne Dare<sup>1</sup>  
 [Dare only worked on Episodes 1 and 2,  
 the others were handled by Sandra Reid]  
 Make-up: Gillian James<sup>1</sup>  
 Lighting: Howard King<sup>1</sup>  
 Sound: Gordon Mackie<sup>1</sup>  
 Film Cameraman: Tony Imi<sup>1</sup>  
 Film Editor: Chris Haydon<sup>1</sup>  
 Designer: Geoff Kirkland  
 Associate Producer: Peter Bryant [1-3]  
 Producer: Innes Lloyd  
 Directed by Gerry Mill

**Left:**  
 Samantha  
 Briggs,  
 minus hat.

**Crawford Lyle, Taggart Rushton** ..... Airport Police (Immigration Desk)  
**Barry Dupres, Robin Dawson, Roy Pearce,**  
**Pat Leclerc** ..... Chameleons  
**Terence Denville** ..... Double for Blade  
**Geoffrey Witherick, Kedd Fenton** .....  
 ..... Airport Police (Concourse)  
**Pamela Hinton, Michelle Barry, Lisa Noble,**  
**Joanna Robins, Sandy Duke, Alan Norburn,**  
**David Seaforth, Chris Hodge, Barry Noble,**  
**Don Simons** ..... Airport Passengers  
**Ann Barber, Tina Simons, Valerie Vyner,**  
**Maria Hauffer, James Holbrook, Mike Briton,**  
**John Dickinson, Gary Leeman, Gloria Forster,**  
**Denise Testar, Penelope Daiton, Tony Mead,**  
**Richard Kitteridge, Donald Sinclair** .....  
 ..... Chameleon Tours Travellers  
**Peter Roy** ..... Airport Police Sergeant [Sgt Erskine]  
**Peter Blair Stewart** ..... Stewart Airport Policeman  
**Elizabeth Smith** ..... Double for Nurse Pinto  
**Joanna Robins, Tina Simons, Maria Hauffer,**  
**Donald Sinclair, Gary Leaman, Barry Noble** .....  
 ... Miniaturised Young Chameleon Tours Passengers  
**John Evans, Steve Pokol, Audrey Stewart,**  
**Audrey Searl, Ann Gaibriel, Tony Lang** .....  
 ..... Airport Personnel in Plane (Chameleons)  
**Robin Dawson** .....  
 ..... Airport Policeman (guarding Meadows)  
**Roy Pearce** ..... Airport Policeman (in Car Park)  
**Donald Sinclair** ..... St Johns Ambulance Man  
**Peter Roy** ..... Chauffeur

<sup>1</sup> credited on Episode 6 only

**Below:**  
 Blade and  
 Spencer  
 make plans.





# Profile

## BERNARD KAY

Crossland

**B**ernard Frederic Bemrose Kay was born in Bolton on 23 February 1928 into a traumatic childhood; mother Edith (née Entwistle) committed suicide when he was an infant and father Billy, a *Yorkshire Post* reporter, was committed to an asylum when Kay was just nine, dying three years later. Subsequently raised by grandparents, Kay boarded at the Christian charity school Chetham's Hospital where he was often beaten.

Briefly a cub reporter for *Bolton Evening News* at the end of WWII, he found the 'ambulance-chasing' side dishonest and soon quit.

He took up acting while serving as a gunner in the Royal Artillery during

National Service from 1946 and on demob studied at the Old Vic Theatre School.

Classical roles followed at the Old Vic (1950/1) and Nottingham Rep (1952). At the forerunner of the RSC, Stratford's Shakespeare Memorial Theatre, he appeared in *Richard III* (1953), *Antony and Cleopatra* (1953), *Othello* (1954) and *Romeo and Juliet* (1954). Their *King Lear*, in which Kay played a Knight, aired on BBC radio on 7 February 1954.

His television début came on 16 September 1957 in a production of *Nekrassov*. Work in popular series quickly followed; *Crime Sheet* (1959), *No Hiding Place* (1961/62/63/65), *Maigret* (1961), *Dixon of Dock Green* (1961) and *The Avengers* (1962). He appeared in the first *Z Cars* (1962) but turned down a regular role, only to return in six further one-off parts.

He was the bus driver who killed Ken Barlow's mother in *Coronation Street* in 1961 (Kay returned to the soap in a more humorous part in 1994), was head of *The Wade Family* (1962) in the schools drama, and Dennis Farrow in soap *Compact* (1964). A letter in *The Stage* around this time complained Kay was getting too much work!

His first movie role came opposite William Hartnell in *Carry On Sergeant* (1958). After a disagreement, Hartnell tried to have Kay fired from the film.

Hartnell had seemingly forgotten the incident when Kay took the first of four *Doctor Who* guest roles, playing freedom fighter Carl Tyler in *The Dalek Invasion of Earth* [1964 – see Volume 4] and then in *The Crusade* [1965 – see Volume 5] as warlord Saladin. He joined Patrick Troughton in *The Faceless Ones* as Inspector Crossland and his Chameleon alter ego, then appeared with Jon Pertwee in *Colony in Space* [1971 – see Volume 17] as Caldwell.

Over 100 TV roles included regular parts as Mr Sharp in *Emmerdale Farm* (1974) and

### Right:

Bernard Kay in *Bomber Harris* in 1989.







again as Farmer Metcalfe in 1987, Tom Sawdon in *South Riding* (1974), Hunter Gowan in *Scarf Jack* (1981), Harry Maguire in *Crossroads* (1985) and Inspector Page in *A Very British Coup* (1988).

His imposing frame saw him often cast as police detectives, senior policemen and villains alike in crime series *The Baron* (1966), *The Champions* (1968), *The Expert* (1969/1971), *Paul Temple* (1971), *Budgie* (1971), *The Adventurer* (1972), *The Protectors* (1974), *The Sweeney* (1975), *Target* (1977), *The Professionals* (1978), *Dick Barton: Special Agent* (1979), *The Gentle Touch* (1982), *Juliet Bravo* (1982/1985), *Minder* (1984/94), *The Bill* (1984), *Rockcliffe's Babies* (1987) and *Hannay* (1989).

Fantasy roles included *Object Z* (1965), *Out of the Unknown* (1965), lion king Aslan in *The Lion, the Witch and the Wardrobe* (1967), *Adam Adamant Lives!* (1967), *Randall & Hopkirk (Deceased)* (1969), *Space:1999* (1976), *Survivors* (1977) and Russell T Davies' spooky serial *Century Falls* (1993).

Six decades of TV character roles took in *Colditz* (1972), *Crown Court* (1974/1979), *Dick Turpin* (1982), *Tales of the Unexpected*

(1982), *Bomber Harris* (1989), *London's Burning* (1989), *Jonathan Creek* (1997), *Casualty* (2002), *Foyle's War* (2002) and *Doctors* (2002/5/8).

Critical of his own performance in movie *Doctor Zhivago* (1965), Kay largely eschewed big screen acting though found supporting roles in *They Came from Beyond Space* (1967), *The Shuttered Room* (1967), *Interlude* (1968), *Witchfinder General* (1968), *Sweeney!* (1977) and *Sinbad and the Eye of the Tiger* (1977). His final credit came in horror movie *Psychosis* (2010).

Returning to the RSC stage, he was Lord Hastings and Owen Glendower in both Parts of *Henry IV* (1991/2) and Ligarius/Lepidus in *Julius Caesar* (1991/2).

He married actress Patricia Haines in late 1963, after her first husband Michael Caine left her. Kay never really recovered from her death from lung cancer in 1977, aged just 45.

The opening to planned autobiography *Maybe a Bastard* won him the New Writing Ventures award in 2006, aged 78; the same year he guested in Big Finish *Doctor Who* audio *Night Thoughts*.

Bernard Kay passed away at his North London home on 25 December 2014, aged 86. ■

#### Below:

Kay (second left) as Caldwell in 1971's *Colony in Space*.







# THE EVIL OF THE DALEKS

➤ STORY 36

The Doctor and Jamie are lured into a trap that takes them from 1960s London to Victorian England. Face-to-face with the Daleks once more, has the Doctor betrayed Jamie to help his deadliest enemies?







# Introduction

**L**ike *The Macra Terror* [1967 – see page 6] and two thirds of *The Faceless Ones* [1967 – see page 32] *The Evil of the Daleks* was junked. Only one episode has been salvaged since – the second of this epic seven-part Dalek story. Even taking into account broadcasts overseas, it's been many decades since anyone has been able to see it. Like a lot of the missing 1960s stories, a sense of mystery – the full story being tantalisingly out of reach – has helped build its legend. *The Evil of the Daleks* is at the top of many fans' list when it comes to hoping that more missing episodes will be recovered.

The story has a lot to recommend it. The Doctor is whisked away from a mystery in 1960s London to Victorian times. The period setting comes complete with experiments in alchemy... experiments that have, of course, unleashed the Daleks. The climax of the serial is an apocalyptic return to the Daleks' home planet Skaro, where the Doctor meets the Dalek Emperor.

**Below:**

The Emperor Dalek in 2005's *The Parting of the Ways*, with his 'unholy' Daleks.



*The Evil of the Daleks* is, of course, the latest in a long line of Dalek stories. But while there may have been slight colour variants before – chiefly a Black Dalek who took charge of their various missions – we had never seen the like of the Emperor Dalek. Later, in *Remembrance of the Daleks* [1988 – see Volume 44], Dalek creator Davros would assume the same role, hiding within his own Emperor Dalek casing. In *Bad Wolf/The Parting of the Ways* [2005 – see Volume 50], we met a third Emperor who created a new race of 'unholy' Daleks (derived from human cells) in the aftermath of the Time War.

Dalek history has become a little tangled. It's uncertain what the succession of these Emperors was. Given its mythical status, however, it's quite nice to go along with the idea, presented in *The Evil of the Daleks*, that this was the final end of the Daleks in the distant future of Skaro.

The story certainly marked the Daleks' (admittedly temporary) departure from *Doctor Who*. Over the first four series there were many encounters with this deadliest of enemies, now there would be four series with no Daleks at all – barring cameos in *The War Games* [1969 – see Volume 14] and *The Mind of Evil* [1971 – see Volume 16], and a repeat screening of *The Evil of the Daleks* itself. Fortunately, another iconic foe, was ready to fill the void and kick off the start of the next series... ■



'WE HAD NEVER SEEN  
THE LIKE OF THE  
EMPEROR DALEK.'



## EPISODE 1

**T**he Doctor and Jamie spot the TARDIS being driven away on the back of a truck. They go to the nearby transport office where a man called Hall is working. [1] They ask him who took the TARDIS – unaware that their conversation is being monitored by a man outside. Hall tells the Doctor that the firm that picked it up was called Leatherman, then after the Doctor and Jamie have gone, Hall uses his hearing aid to confirm that the man outside heard everything.

The man outside, Kennedy, observes the Doctor and Jamie through binoculars and informs his employer, Edward Waterfield. Waterfield runs an antique shop. Another of his employees, Mr Perry, confirms that they have acquired the police box for their patrons. [2]

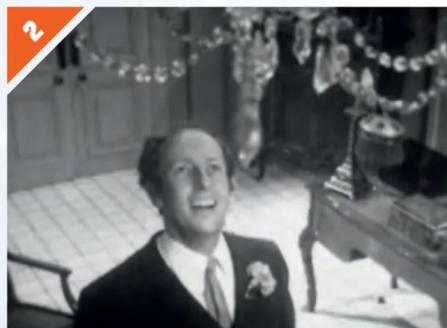
The Doctor and Jamie follow Hall in a taxi to a warehouse. In the warehouse,

Kennedy tells Hall that they should hit the Doctor and Jamie over the head when they come in, but Hall refuses and there is a struggle. When the Doctor and Jamie enter, they find Hall lying on the ground. He mentions “Ken” before losing consciousness. The Doctor spots a matchbook on the windowsill – then Hall wakes up and runs off. The matchbook is from a coffee bar called the Tricolour, their next clue... [3]

Kennedy goes to the antique shop and tells Waterfield that the Doctor found the matchbook. Perry arrives and Waterfield tells him to meet the Doctor at the Tricolour and arrange for him to come to the shop at 10 o'clock that night. [4]

Jamie asks the girls in the coffee bar if they know anybody called Ken but has no luck. [5] Perry meets them and invites them to Edward Waterfield's shop.

Kennedy breaks into the secret back room of Waterfield's shop – and a Dalek materialises, demanding to know who he is! [6]







## EPISODE 2

**T**he Dalek exterminates Kennedy and dematerialises.

The Doctor and Jamie creep into the antique shop half an hour before their appointment. [1] Perry enters and is surprised by the Doctor and Jamie. He explains that the TARDIS was taken for a “collector of curios”. They go into the study and find Kennedy’s body. Perry goes to get the police while the Doctor realises there is a secret room. Inside, Jamie finds a box with a photograph of the Doctor under the lid. [2] He opens it and the room fills with knock-out gas. Waterfield enters and the three of them dematerialise.

The Doctor wakes up in a sitting room. A maid, Mollie, brings him a restorative drink and the Doctor is greeted by the owner of the house, Theodore Maxtible, and Waterfield. Maxtible gives the date as 2 June 1866, and says they are

victims of a higher power that has taken Waterfield’s daughter hostage. Her name is Victoria. [3]

Maxtible shows the Doctor his laboratory. He explains that he had been experimenting with time travel and static electricity when creatures emerged from his cabinet. A Dalek emerges from the time cabinet [4] and tells the Doctor it will destroy the TARDIS unless it helps the Daleks with an experiment. They intend to ‘test’ Jamie. Maxtible tells the Doctor he thinks the Daleks are trying to isolate the ‘Human Factor’ so they can transplant it into their own kind.

Jamie wakes up and Mollie gives him a restorative drink. Then he meets Theodore’s daughter Ruth, and discovers what year it is. [5] After she has gone a burly man called Toby creeps in and knocks Jamie out!

The Doctor returns to the sitting room to find that Jamie has been kidnapped. Unless they find him, the Daleks will take pleasure in killing everyone in sight. [6]



## EPISODE 3

**J**amie wakes up in the stables. Toby tells a man called Arthur Terrall that he has brought him the man he wanted from the house. Terrall keeps grimacing in pain and changing his mind. [1]

Victoria is escorted through the house by her Dalek guard. [2]

Back in the sitting room, the Doctor assures Waterfield that Jamie will cooperate with the tests. Jamie overhears the conversation and is worried.

In the laboratory, a Dalek informs Maxtible that the female human being has been moved and Maxtible confirms that the testing equipment is prepared. Maxtible summons a muscular man called Kemel and shows him a photograph of Jamie, explaining that he is an “evil villain”. [3]

The Daleks tell the Doctor they want to acquire the Human Factor. They need Jamie for the test, as the Doctor is

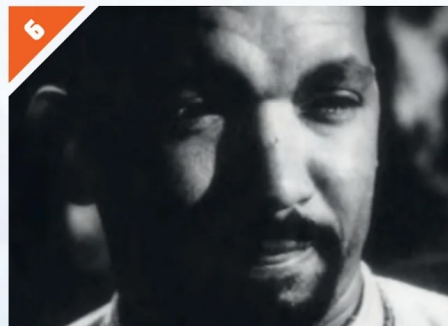
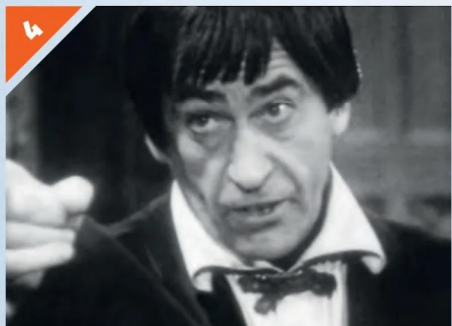
unsuitable as he is “more than human”. The test is for Jamie to rescue Victoria.

In the sitting room, Ruth introduces Jamie to Terrall. Terrall then inexplicably runs from the room. Ruth goes after him. The Doctor enters and Jamie is furious with him for telling Waterfield that he will cooperate. The Doctor tells Jamie not to ruin everything by trying to rescue Victoria – so Jamie decides to do just that! [4]

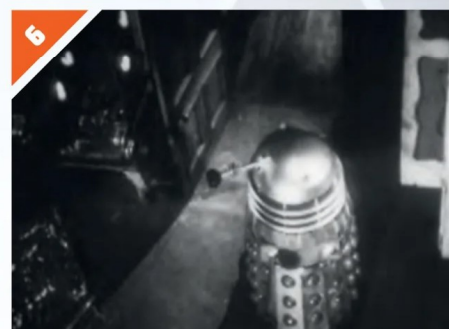
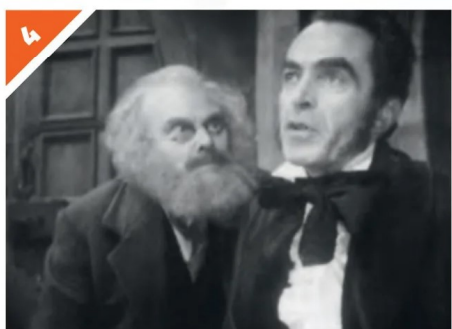
Terrall meets Toby in the stables and warns him to keep away from the house. When Toby tries to blackmail Terrall, he suddenly turns violent. [5] Toby knocks him out and takes his keys.

In the laboratory, the Doctor uses a Dalek machine to record Jamie’s reactions. He will then select the feelings that make up the Human Factor.

Toby enters the house but is discovered by a Dalek. It exterminates him. Jamie and Mollie hear his dying scream. Going to investigate, Jamie dodges a spike trap – but then Kemel steps out of the darkness! [6]







## EPISODE 4

**K**emel attacks Jamie but, after a struggle, Kemel falls out of the window and ends up clinging to the gutter. [1] Jamie throws him a rope and Kemel climbs to safety.

A Dalek places Victoria's handkerchief on the floor of a small room. Jamie finds the handkerchief but then Kemel shoves him aside – saving him from a deadly swinging blade. [2]

Back in the laboratory, the Doctor observes that the Human Factor must include mercy. [3]

As Kemel can't speak, he tells Jamie his name by writing it in some dust. They agree to join forces.

Waterfield and Maxtible carry Toby's body out to the stables. Waterfield feels responsible for all the deaths that have resulted from him trying to keep Victoria alive. [4] Terrall enters and orders Maxtible to return to the laboratory.

Jamie watches as Victoria emerges onto a minstrel gallery for the benefit of two Daleks below. They order her to speak her name then she returns to her room.

In the laboratory, Maxtible tells a Dalek he is impatient for them to deliver their side of the deal. The Dalek knocks him down and reminds him that he must obey the Daleks. [5] After the Dalek has gone, Ruth enters, wanting to know why Terrall has become so changed. He tells her he cannot answer, but claims that he is about to know the secret of turning metal into gold!

Victoria is ordered out onto the gallery again. After she has gone to her room, Kemel distracts the Dalek on guard, and with Jamie they use the rope to propel it into the fireplace. Then they climb up to the gallery and knock on the door to Victoria's room. They turn to see a Dalek in the hall below [6] – unaware that a Dalek is emerging from Victoria's room behind them!



## EPISODE 5

**J**amie and Kemel use the climbing rope to send the Dalek crashing through the banister to the floor below. They hurry into the room where Victoria is being kept prisoner and barricade themselves in. [1]

The Doctor invites Terrall to join him in a glass of wine and some food, because he has noticed that Terrall doesn't eat or drink. Terrall takes a sword from the wall and warns the Doctor not to meddle in the affairs of others. [2] The sword becomes magnetic, as though Terrall is full of some sort of electricity.

Victoria tells Jamie she can't really remember how she was captured.

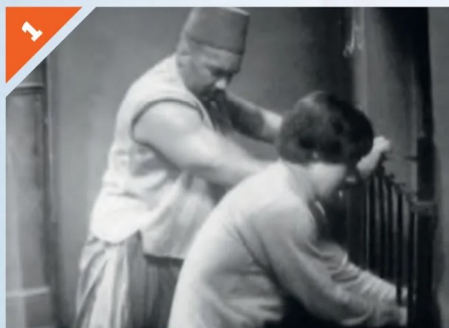
Maxtible hypnotises Mollie using a fob watch, making her forget that she heard Victoria's voice. [3] He reveals to Terrall that he used mesmerism to persuade Victoria to go to the Daleks, and orders him to bring her to him.

The Doctor tells Waterfield he has isolated the Human Factor and will implant it into three Daleks.

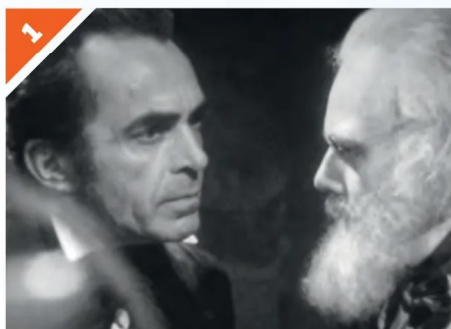
While Jamie and Kemel continue to barricade the lumber room, a secret door opens and Terrall abducts Victoria. [4] Jamie finds the secret door and uses it to escape with Kemel.

Victoria breaks free of Terrall. Jamie emerges into the trophy room, where Terrall attacks him with a sword. Jamie grabs a sword from the wall and fends him off. [5] Ruth and Mollie enter and Jamie disarms Terrall. The Doctor arrives and finds a control box inside Terrall's collar. He tells Ruth to take him and Mollie as far away as possible.

In the laboratory, a Dalek orders Kemel to carry the unconscious Victoria into the time-travel cabinet. Then the Doctor, Jamie and Waterfield enter. Jamie is still angry with the Doctor, and then the three Daleks with the Human Factor glide in. They push the Doctor around the room. "They're playing a game!" [6]







## EPISODE 6

**T**he Doctor names the three Daleks Alpha, Beta and Omega and tells them that he and Jamie are friends. All the Daleks in the house are ordered to return to Skaro.

In the laboratory, Waterfield accuses Maxtible of colluding with the Daleks. [1] Maxtible explains that the Daleks are going to give him the secret of turning metal into gold, then knocks Waterfield out. A Dalek enters and activates a bomb which will destroy the house.

Maxtible flees into the time cubicle. Waterfield recovers as the Doctor and Jamie enter. They have no choice but to enter the cubicle and travel to Skaro... [2]

Maxtible joins Victoria and Kemel in a cell in the Dalek city on Skaro. [3]

The Doctor, Jamie and Waterfield arrive on a mountainside overlooking the city [4] then make their way through a tunnel beside a mist-filled chasm.

Victoria, Kemel and Maxtible are taken into a dark chamber. A Dalek escorts Maxtible away and Victoria hears him scream. Then she is led away...

The Doctor, Jamie and Waterfield hear Victoria scream. Then a Dalek appears from the blackness; it claims to be Omega, but it doesn't have the mark the Doctor gave it. [5] The Doctor pushes it off a ledge into the chasm.

Victoria, Maxtible and Kemel are returned to the cell. It turns out that Victoria screamed because Maxtible twisted her arm, as part of a trap to catch the intruders.

The Doctor, Jamie and Waterfield are captured and brought into the dark chamber. It is the control room of the Emperor Dalek. [6] The Doctor warns the Emperor that the Human Factor Daleks will start a rebellion, but the Emperor explains that their plan was to find out what the Dalek Factor was. They have the TARDIS and want the Doctor to spread it through the history of Earth!



## EPISODE 7

**T**he Doctor is placed in a cell with Jamie, Victoria, Maxtible, Waterfield and Kemel.

In the 'weapons shop' a Black Dalek orders the other Daleks to stop work – but one Dalek responds, "Why?" [1]

The door of the Doctor's cell opens, revealing a machine that turns iron into gold. Maxtible eagerly approaches it – but as he steps through the archway he becomes Dalek-like. He has been given the 'Dalek Factor'! [2]

A Black Dalek reports to the Emperor that a Dalek questioned an order.

That night, Maxtible enters the Doctor's cell. While everyone else is sleeping, Maxtible hypnotises the Doctor and lures him through the archway – and the Doctor becomes Dalek-like. Maxtible shows the Doctor the machine that will mass-produce the Dalek Factor. The Doctor examines the archway and

surreptitiously replaces a Dalek Factor capsule with one from his pockets. [3]

The Doctor tells the Emperor that all Daleks must pass through the archway so that those with the Human Factor will become Dalek again. But the Doctor has switched the capsules to give the Daleks the Human Factor! (The archway didn't work on him as he's not from Earth.) Jamie, Victoria and Kemel edge past the 'humanised' Daleks and head for the tunnel. The Doctor tells the humanised Daleks to destroy the Emperor. A Black Dalek appears; Waterfield sacrifices himself to save the Doctor. [4]

In the tunnel, Maxtible pushes Kemel into the chasm. Then he is summoned back into the city.

The humanised Daleks fight the Black Daleks in the control room. [5] The Emperor is destroyed in the crossfire.

The Dalek city bursts into flames. [6] The Doctor finds Jamie and Victoria. He tells Victoria her father is dead but says they have seen the final end of the Daleks.





# Pre-production

**H**aving dispensed with the less popular historical *Doctor Who* adventures, producer Innes Lloyd and story editor Gerry Davis looked for more science-fiction outlines. Although stories involving revenue men, smugglers and gunslingers were not successful, this did not mean that the historical backdrop had to be abandoned altogether. Dennis Spooner's *The Time Meddler* [1965 – see Volume 5] had shown that a mystery set in Earth's past which evolved to be connected with an alien presence was still viable. This would prove to be the setting for the second Dalek story involving Patrick Troughton's Doctor.

Since May 1966, the BBC had been in a variety of discussions regarding the Daleks, right throughout David Whitaker's scripting of Patrick Troughton's debut story *The Power of the Daleks* [1966 – see Volume 9]. The BBC had agreed to look into a proposal for a filmed television series, *The Daleks*, which would be made by Terry Nation and his company of Lynsted Film Productions Ltd. When Nation completed

his obligations on the ATV series *The Baron*, he completed a pilot script called *The Destroyers* which saw a quartet of Space Security Service agents – Sara Kingdom (from *The Daleks' Master Plan* [1965/6 – see Volume 6]), her brother David Kingdom, Captain Jason Corey and android Mark Seven – fighting the Daleks on an alien planet, and learning of their plans to invade Earth. The script was submitted by early November 1966, and within a month the BBC had decided that the project was not viable. This did not sit well with Nation, whose company had been preparing to start filming on Monday 12 December 1966, and in the New Year he was to propose selling the same pilot script to one of the American television networks instead – thus taking his creations out of the BBC's hands.

With Terry Nation trying to break free of his science-fiction image in the UK, David Whitaker was again asked to craft a conflict between the Doctor and his foes from Skaro. His original synopsis, entitled *Daleks*, was a two-page set of notes dated Wednesday 4 January 1967. While very brief, it did contain some major deviations

## Above:

An audience with the Emperor of the Daleks.



## THE EVIL OF THE DALEKS

STORY 36

### Right:

Can Jamie trust the Doctor?

from the finished serial. The TARDIS was stolen by Waterfield (because the Daleks have his daughter, Victoria, hostage) and he then used his two-man time machine to take the Doctor and Jamie back to the year 1880. After encountering the Daleks and learning of their 'three-phase plan', the Doctor was asked by Waterfield to show him how to operate the TARDIS, so that they could travel back to 20,000 BC. Here they encountered a primitive man called Og in a cave, whom they captured and brought forward to 1880 to experiment on. The Doctor was given the task of finding out what made humanity tick (latterly referred to as the Human Factor) by studying Og, while Jamie was taken to Skaro and met Victoria: a prisoner of the Daleks. The Daleks planned to destroy humanity's instinct in the past where it began, but they were defeated in a battle. The story would have concluded back in Victorian London. Early storyline documents have the eventual character of Bob Hall referred to as a gang member called Bill.

At this stage, Ben and Polly were still in the synopses for the first two episodes, whereafter they stayed in present day London (Anneke Wills and Michael Craze were originally contracted up until this

point, but they left the series before the end of their contract, midway through *The Faceless Ones* [1967 – see page 32]). This storyline also retained the character of Anne Waterfield, presumably Victoria's mother. The concept of Daleks adopting human traits and behaviour had been explored by Whitaker before in one of his storylines for *The Daleks* comic strip in *TV Century 21* towards the end of 1966.

### Connections: Faceless mention

Jamie wonders if the Chameleons are behind his and the Doctor's predicament at the opening of the story, again reinforcing how soon after the end of *The Faceless Ones* [1967 – see page 32] that *The Evil of the Daleks* takes place.



The serial, referred to simply as *The Daleks*, was scheduled on Thursday 12 January; at this stage a director had not yet been appointed.

With various changes to this basic story, Whitaker was commissioned to deliver a seven-part serial on 24 January for a target delivery of Wednesday 1 March. In the meantime, terms were agreed with Terry Nation for the use of the Daleks in the serial by Thursday 2 February.

### Victoria

The naming of the character Victoria was a combination of the time period that she originated from, and the fact that it was the name of Gerry Davis' eldest daughter. By the time *The Evil of the Daleks* (as the story was now called) would be in production, it was known that Ben and Polly would no longer be the companions. Originally it had been thought that another young female character introduced in Episode 2 of *The Faceless One*, Samantha Briggs, might join the regular cast. However, the actress playing the part, Pauline Collins, did not accept Lloyd's offer of a continuing role and the character was not developed further.

Whitaker's first drafts for Episodes 1 and 2, delivered by Wednesday 8 February, had been written using the characters of Polly and Ben, and so radical rewrites were requested on the same day, using Jamie and the new character, Victoria,





who would be developed from the young woman already in Whitaker's original storyline. By early March 1967, the story was firmly in the schedules for the latter end of the fourth recording block, and the revised scripts were delivered by Monday 20 March. The director assigned was Derek Martinus, already experienced on technically demanding serials such as *The Tenth Planet* [1966 – see Volume 8]; since his last time on *Doctor Who*, Martinus had spent a few months working on the BBC1 soap *The Newcomers*. Colin Shaw – who had been designer on *The Moonbase* [1967 – see Volume 9] – was originally to handle the sets for the serial, but was replaced by Chris Thompson, a design assistant on some of the earlier *Doctor Who* serials for which this would be his first full design credit.

It was with this serial that the BBC Visual Effects Department took on full responsibility for handling *Doctor Who*'s special effects. After working on the original pilot version of the very first episode, it had been decided that the series would be a vast drain on the small Visual Effects team, so the job of creating effects was left to set designers (hence Ray Cusick designing the Daleks).

When Whitaker's scripts arrived, each bore a title for the individual episodes as in

the Hartnell era: *To Set a Trap...* (Episode 1), *The Net Tightens* (Episode 2), *A Trial of Strength* (Episode 3), *A Test of Skill* (Episode 4), *The Human Factor* (Episode 5) and *The End of the Daleks* (Episode 7 – the title for Episode 6 is unknown). Some BBC documentation erroneously refers to the serial simply as *Dr Who and the Daleks*.

Whitaker's story blended settings akin to the initial Dalek serial on Skaro with a romantic sub-plot (Ruth and Terrall), London of 1867, his fascination with the idea of alchemy and a generous dash of his very simplistic views on science. The serial also introduced a new leader for the Daleks, superior even to the Black Daleks (also known as the Dalek Supremes) which had previously appeared. This was the Emperor Dalek, inspired in part by the golden, sphere-headed Emperor Dalek for whom David Whitaker had written since his comic strips for *The Dalek World* book in 1964. At this time, Whitaker was also busy with his commitments as chairman of the Writers' Guild, and work on a screenplay for *Attack on the Iron Coast*. Because of Nation's desire to launch the Daleks in their own show, it was also decided to structure the serial to effectively write out the Daleks if need be in a final cataclysm.

*The Evil of the Daleks* Episode 4 was also plotted to allow Patrick Troughton his first holiday from the programme. This meant that all his scenes were to be played out with a single Dalek in one set, and all pre-filmed at Ealing which would mean he was not required in studio or rehearsals for one week.

### Connections: A former ally

▶ Bob Hall tells the Doctor and Jamie they'd better take up the case of the stolen police box with the airport Commandant at Gatwick. The Commandant had already provided assistance to the Doctor in defeating the Chameleons during his previous adventure *The Faceless Ones* [1967 – see page 32].



**Left:**  
Chasing the  
stolen TARDIS.



In the camera script for *Doctor Who and the Evil of the Daleks* Episode 1, Bob Hall was outlined as ‘a man in his late thirties, wearing a pair of grubby, oil-stained white overalls’ while Perry was ‘a bright, confident young man in his late twenties’. The script for Episode 3 gave this description of Kemel (a name apparently derived from Turkish statesman Mustafa Kemal Atatürk): ‘a powerful Turk comes through the door, his huge muscles rippling through his clothes. Although powerful and awe-inspiring his face has a look of calm about it. A gentle giant when he wishes.’ At the start of Episode 6, the Doctor told Jamie: ‘I’ve found a way to beat the Daleks this time – for good and all. We’ll make them all like us.’ The Dalek City was outlined in Episode 6 as ‘piercing out of the sand of the desert, with a mountain range to one side, the city of Skaro stands, its wierd [sic] shaped buildings and pillars and projections making up a kind of alien symmetry’.

David Whitaker also went into great detail over various pieces of Dalek equipment seen in the city on Skaro: ‘There are various weapon inventions on view here: A Dust gun: capable of spraying dust through the cosmos, a squat terrifying looking piece of armament. A Magnetron: such that can attract space

ships out of the sky and force them to land on Skaro to be examined and dissected. A Dreamwave: a slim but frightening looking instrument full of coils and wires and glass whorls, capable of transmitting images to the minds of enemies far away. There are other machine and instrument panels and computers in the Weapon Shop.’ These machines had originally been referred to in Terry Nation’s *The Dalek Pocketbook and Space-Travellers Guide* published by Souvenir Press in October 1965.

At this point, Gerry Davis was moving on from his post as story editor on *Doctor Who* after 18 months. At first he had been offered the job of producing the show, since Innes Lloyd was keen to leave, but had declined. Instead he went to work as script editor, helping to set up the much-acclaimed drama series *The First Lady*, starring Thora Hird. He would leave at the end of May, during production of *The Evil of the Daleks*, and hand over to his successor and assistant, Peter Bryant, whom he recommended to Lloyd as being a suitable producer. Originally, Bryant was to have been the associate producer on the serial, as he had been on *The Faceless Ones*.

## A new actress

**A**lthough Davis had done all the preliminary editing with Lloyd and Whitaker, he was credited only for the first three episodes of *The Evil of the Daleks*, and Bryant for the last four – although on the scripts both are listed for Episodes 1 to 4, with Bryant only on Episodes 5 to 7. Bryant was in turn replaced as an assistant by actor/writer Victor Pemberton who had appeared in *The Moonbase* and would become full story editor on the subsequent serial *The Tomb of the Cybermen* [1967 – see page 114] which Bryant would produce as a trial piece to see if he could replace Lloyd.

**Right:**  
Victoria  
Waterfield  
and Jamie  
face the evil...  
of the Daleks.







A major requirement for *The Evil of the Daleks* was a new actress to join the regular cast as Victoria, and so the hunt was on for a new rising starlet. Casting began in late March, with two favourites apparently being Pauline Challoner and her sister, who had a second interview on Monday 3 April. The following Monday, six more actresses were seen by Martinus' team: Celestine Randall, Elizabeth Knight (who had featured in the BBC serial *Hereward the Wake*), Gabrielle Drake, Tracy Rogers, Lans Traverse and Denise Buckley. Buckley, a rising Welsh actress who had featured for a spell in the ATV soap *Emergency Ward 10* and Dennis Potter's *Where the Buffalo Roam* in *The Wednesday Play*, was offered the part and accepted. However, the deal with Buckley fell through, and at least two further actresses were seen: Jo Rowbottom (who had featured in the ABC serial *Dimensions of Fear* and had worked with Martinus at the Pembroke Theatre in Croydon in 1962) and Deborah Watling. On Tuesday 11 April, Lloyd announced that Victoria Waterfield would be played by 19-year-old Deborah Watling. Watling did not formally audition or read for Lloyd, but just discussed the part with the producer. Watling was formally contracted for her first six episodes on Monday 17. Troughton knew her father, actor Jack Watling, from many previous shows and

Hines had seen Watling in *Calf Love*, an edition of *The Wednesday Play* broadcast on Wednesday 26 January 1966.

Born in Loughton in January 1948, Deborah had grown up in a theatrical family – her father, Jack, was a well-known character actor. Her first major acting role was at the age of nine, when she appeared on a semi-regular basis as Sally in HG Wells' *Invisible Man*, an ITP film series and then also appearing in the BBC TV sitcom *A Life of Bliss*. Leaving acting to study, she subsequently did three weeks at a stage school before leaving the course. Shortly afterwards she got the lead role in *Alice*, a Dennis Potter play about Lewis Carroll for the BBC, and appeared on the cover of *Radio Times* in October 1965. In spring 1966 she auditioned for the part of Polly, but Lloyd felt that she was too young. After that she appeared in another science-fiction production, an *Out of the Unknown* episode entitled *The World in Silence* broadcast on Thursday 17 November 1966, as well as instalments of BBC1 Scotland's *This Man Craig* (*Period of Adjustment* broadcast Saturday 5 November 1966) and Rediffusion's *No Hiding Place* (*A Girl Like You* broadcast in London on Wednesday 29 March 1967) plus the Christmas Special for BBC2's science magazine *Horizon* which looked at the wonders of Victorian science.

It was the *Radio Times* cover for *Alice* that reminded Davis of Deborah Watling; the actress was then cast by Innes Lloyd shortly before filming began. Lloyd recommended that she should watch the remaining episodes featuring Anneke Wills, and the incoming actress saw that her

**Left:**  
Time for teal

### Connections: Hiding in a cave?



➤ Telling the Doctor not to give up, Jamie asks him to remember Robert the Bruce, King of Scots from around 1306 to 1329. Legend says he went into hiding in a cave in 1306 to avoid capture by King Edward I for several months, where he watched a spider toiling to construct a web.



## THE EVIL OF THE DALEKS

STORY 36

### Right:

Maxtible  
(Marius Goring)  
and Waterfield  
(John Bailey).

predecessor seemed to be having a great deal of fun on the show. The actress had her costume fittings on Friday 14 and Tuesday 18 April.

### Casting the guest roles

**D**erek Martinus drew up an impressive list of possibles for the guest roles in *The Evil of the Daleks*, seeking to strengthen the casting on *Doctor Who*. For the part of Theodore Maxtible he considered Lee Montague, Roy Dotrice and Paul Hardwick. Lloyd finally settled on Marius Goring to play Maxtible; an experienced character actor, he had starred in and produced the Towers of London/ITP series *The Adventures of the Scarlet Pimpernel* back in 1954 – a series that also featured Patrick Troughton in a semi-regular role. Although Martinus was at first nervous of working with such an esteemed actor, the director soon found that Goring was eager to launch himself into the eccentric part of Maxtible. Innes Lloyd however had also liked the idea of

Patrick Wymark (famous from the ATV boardroom dramas *The Plane Makers* and *The Power Game*) taking on this role.

Other choices for Waterfield apart from John Bailey (who had played the Commander in *The Sensorites* [1964 – see Volume 3] and had recently been working on the prestige BBC2 period drama *The Forsyte Saga* which had also featured David Whitaker's wife, June Barry) were Maurice Denham and Hugh Burden. Robert Cartland (from *Galaxy 4* [1965 – see Volume



6] and *Mission to the Unknown* [1965 – see Volume 6]), Paul Dawkins and Christopher Benjamin (whom Martinus had worked with on *Quick Before They Catch Us* the previous year) lost out to Windsor Davies (an actor who had appeared in the serial *Ring Out an Alibi*, and whom Martinus had directed in *The Newcomers* in January 1967) for the part of Toby. James Beck – another cast member from Martinus' episodes of *Quick Before They Catch Us* – was considered as the shady Kennedy, while John Carlin was listed for Perry. Carole Mowlam, Lucy Fleming and Marty Cruikshank were also in the running as Molly Dawson. Isobel Black (daughter of writer Ian Stuart Black) was a potential Ruth Maxtible, with Barrie Ingham (from *The Myth Makers* [1967 – see Volume 6]) and John Kelland listed as her fiancé Arthur Terrall. Finally, tall actor John Maxim, who had been Frankenstein's Monster in *The Chase: Journey into Terror* [1965 – see Volume 5], was also a possible for the strong, silent Kemel, but the role went to giant Sonny Caldinez, a Trinidadian professional heavyweight wrestler who had been a walk-on in *The Crusade* [1965 – see Volume 5].

For the setting of Maxtible's Victorian house, Martinus' team settled upon the Grim's Dyke, a mansion house, then used as a rehabilitation centre on Old Redding Road, Harrow Weald, on the outskirts of London; this had been spotted by production assistant Timothy Combe. The mansion house, built in 1872 and designed by Norman Shaw, later became the home of Sir William Gilbert of Gilbert and Sullivan fame. ■

### Connections: Closing in

▶ The Doctor says of his unknown enemies, "I can feel them closing in all around us." This may connect back to the feeling the First Doctor had of the hairs of his hands standing on end at the beginning of *The War Machines* [1966 – see Volume 8], which takes place within the same few days as *The Evil*

*of the Daleks*. He isn't sensing WOTAN, but perhaps the Daleks!





# Production

**L**ocation shooting on 35mm film started at Grim's Dyke between 9.30am and 8pm on Thursday 20 April 1967. Done first were the two sequences with Kennedy in a field for Episode 1, with actor Griffith Davies sitting on a fence at the back of the stables and supposedly listening in on the conversation in the fuel office, and subsequently watching the Doctor and Jamie through binoculars before radioing in a report to Waterfield.

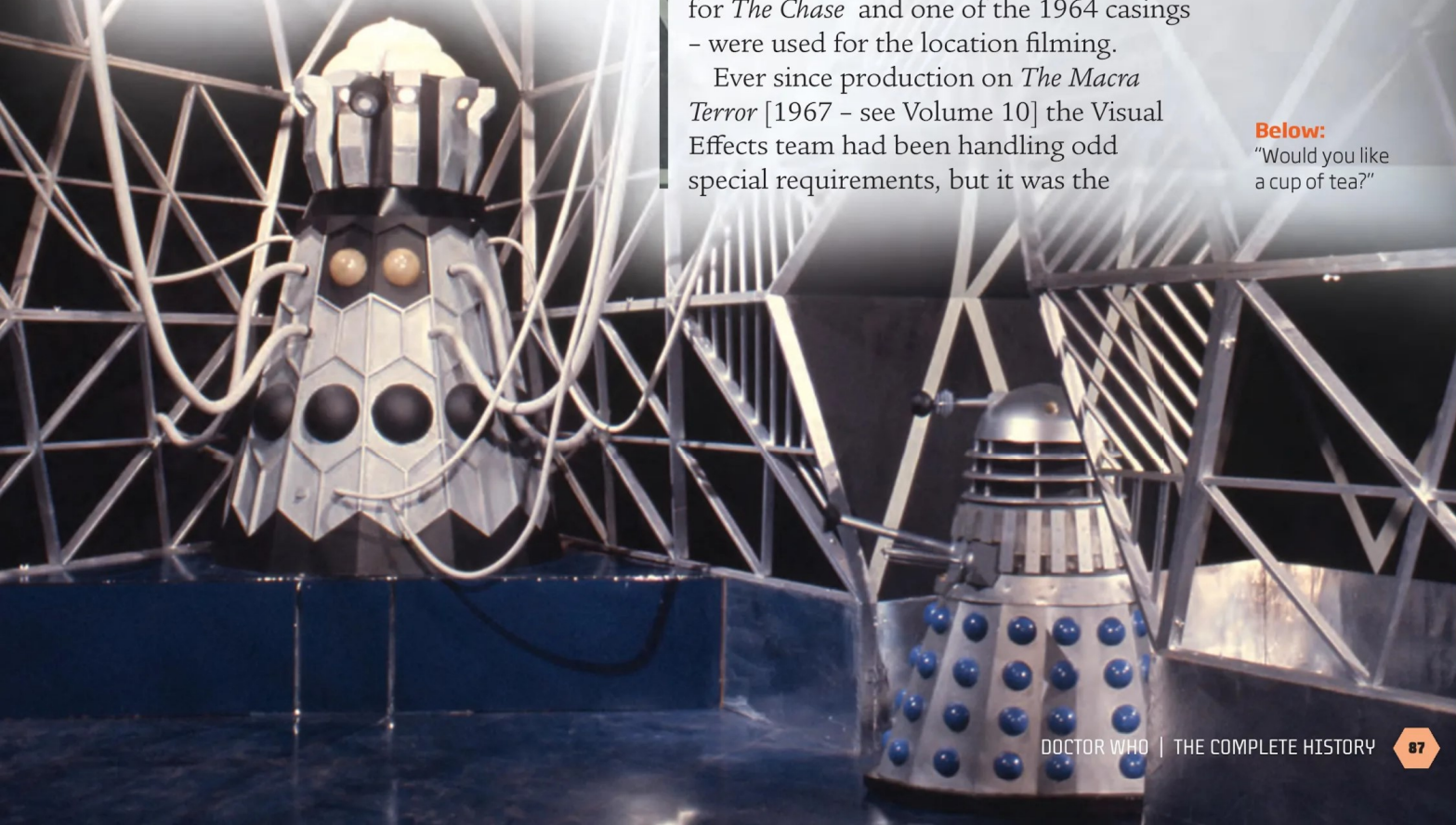
Unusually, the rest of the filming was conducted inside the manor house location. The afternoon was then devoted to shooting the scenes set in the corridors and balconies of Maxtible's house with Victoria being moved by two Daleks in Episode 3. This filming for *The Evil of the*

*Daleks* was covered by a local newspaper the following week. Also on this date, a caption reading 'Next Week: *The Ice Tombs of Telos*' was ordered for the end of Episode 7, and the scripts started to go out to the cast.

A total of five fully working Dalek casings were available for the serial. These comprised one Dalek made from two of the 1963 originals, two constructed for *The Dalek Invasion of Earth* [1964 – see Volume 4], a fourth which had been made as a dummy prop for *The Chase*, and also a new prop made from a thinner fibreglass than before by Shawcraft, who had made all the Dalek casings since 1963. The Daleks also had domes that could be switched around to show the difference between the normal Daleks and the Black Daleks in Episodes 6 and 7. Two working Daleks – the one made for *The Chase* and one of the 1964 casings – were used for the location filming.

Ever since production on *The Macra Terror* [1967 – see Volume 10] the Visual Effects team had been handling odd special requirements, but it was the

**Below:**  
"Would you like  
a cup of tea?"





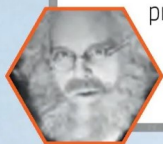
## THE EVIL OF THE DALEKS

STORY 36

### Connections: Goldfinger

Maxtible is rather keen to get his hands on the secret of alchemy, the mythical process of turning a base metal into a 'noble' one, in this case lead into gold. Its origins date back millennia across Europe, Egypt and Asia, and the Daleks

promise its secrets to Maxtible in return for his assistance.



battle in the city of Skaro that closed *The Evil of the Daleks* (which they also referred to erroneously as *War of the Daleks*), they got their first intensive work on the programme.

Filming on Friday 21 began at 11am at the newly constructed hangars owned by Metal Box at the end of Kendal Avenue in North London, adjacent to the BBC's Outside Broadcast and transport base. This concerned the scenes

at Gatwick Airport for the opening episode. The morning scenes were all those which did not require Patrick Troughton and Frazer Hines, who were rehearsing *The Faceless Ones* Episode 4 at the time. With the arrival of the two stars in the afternoon, the rest of the material was completed, also involving actor Alec Ross as Bob Hall and extra Len Russell. This included the Doctor and Jamie running after a lorry bearing the legend 'Leatherman' ('Leatherbarrow' in the script) driving away with the TARDIS, prior to their return to the transport fuel office. The duo then followed Hall past petrol pumps, and watched him drive off from outside an airport hangar, hailing a taxi so that they could follow him. After these scenes, the film crew moved to Warehouse Lane in North London, to film from 2pm to 6pm the sequence in which the Doctor and Jamie's taxi leaves them in a lane by the arch of a railway bridge, close to the warehouse outside which Hall's Ford Anglia estate was parked.

Filming resumed at Grim's Dyke mansion house from 9.30am to 6pm on Monday 24 April, including a photocall



for Deborah Watling in her crinoline costume in the hotel's gardens and by its lake. The bulk of this day was devoted to shooting the fight sequences that bridged Episodes 3 and 4 in the minstrel gallery. This required Frazer Hines (now missing rehearsals for *The Faceless Ones* Episode 5), Deborah Watling and Sonny Caldinez. The Dalek operators for the serial were again led by Robert Jewell and Gerald Taylor, veterans since their debut in 1963. While the house was ideal and offered suitable interiors for filming, the design team had to construct small ramps to allow the two Daleks (one of the 1964 props and the 1965 prop) to move over the door sills around the building. Having found the Daleks difficult to direct in *Mission to the Unknown*, Martinus elected to keep them hidden in the shadows as much as possible.

After the scene where Victoria was made to shout in Episode 3, the main action was of Kemel and Jamie fighting the Daleks guarding Victoria's room. A small mini-Dalek prop was used in some shots to increase the sense of distance





from the balcony to the ground, and another was rigged to emit smoke from its dome when hurled into the fireplace. This sequence bridged Episodes 4 and 5, and at the same time some specially posed publicity shots of a Dalek advancing on Jamie and Victoria were taken.

Deborah Watling felt that she was still finding her feet with the series. However, she and Frazer Hines had a lot of fun with the dialogue, Hines' ab lib frequently being peppered with innuendo.

## Maxtible's house

**T**he final day at the manor house was Tuesday 25, necessitating night filming from 5pm to 2am for the fight between Jamie and Kemel. Veteran stunt expert Peter Diamond arranged the battle between them for the end of Episode 3 and the start of Episode 4. The sets used were the corridors and stairs of the south wing of Maxtible's house, plus the bare room in which Victoria was held prisoner for the scenes where Kemel fell from the window and Jamie rescued him. The part of the fight with Kemel in which Jamie was lifted off the floor caused concern for Frazer Hines, who asked Martinus not to shoot any angles that would reveal what was under his kilt... It was also on this

night that two specific photographs were taken on location: one of Maxtible's house at 11.30pm, and a second of Deborah Watling in costume which designer Chris Thompson could enlarge and paint over to form a portrait of Waterfield's late wife.

Promotional material for the serial was issued on Tuesday 25 April. This noted the Victorian sequences as being set in London of 1867 and had Davis only credited as story editor.

Filming started on Stages 3A and 3B of Ealing Television Film Studios from 9am to 5.30pm on Wednesday 26, with all model shots of the Dalek City and a Dalek crossing a canyon being shot in the afternoon. A balsa wood model of the Skaro city was seen in Episode 6, just prior to the scene of the Doctor, Jamie and Waterfield standing on the sandy rock of the planet's surface. Surrounded by dry-ice this was subsequently rigged to explode and catch fire in the closing moments of Episode 7. The canyon shots showed a Louis Marx toy Dalek crossing and later falling into the abyss in Episode 6 when the Doctor saw through the fake Omega.

Thursday 27 saw two sequences shot at Ealing from 9.30am to 5.30pm. The morning required Sonny Caldinez to do short inserts for the fight sequence at the start of Episode 4, hanging from the window of Maxtible's house. The afternoon was spent on a model shot of a Dalek being hurled through the balcony railing of the minstrel's gallery, also for Episode 4.

Further model shooting with about 15 Louis Marx Daleks was performed

### Left:

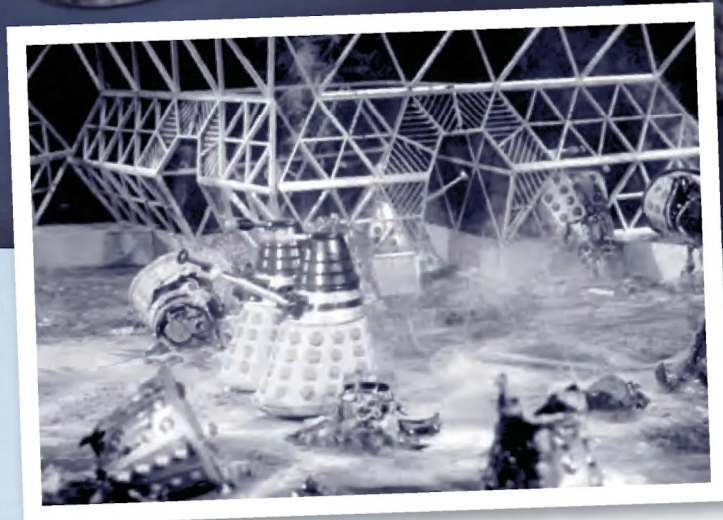
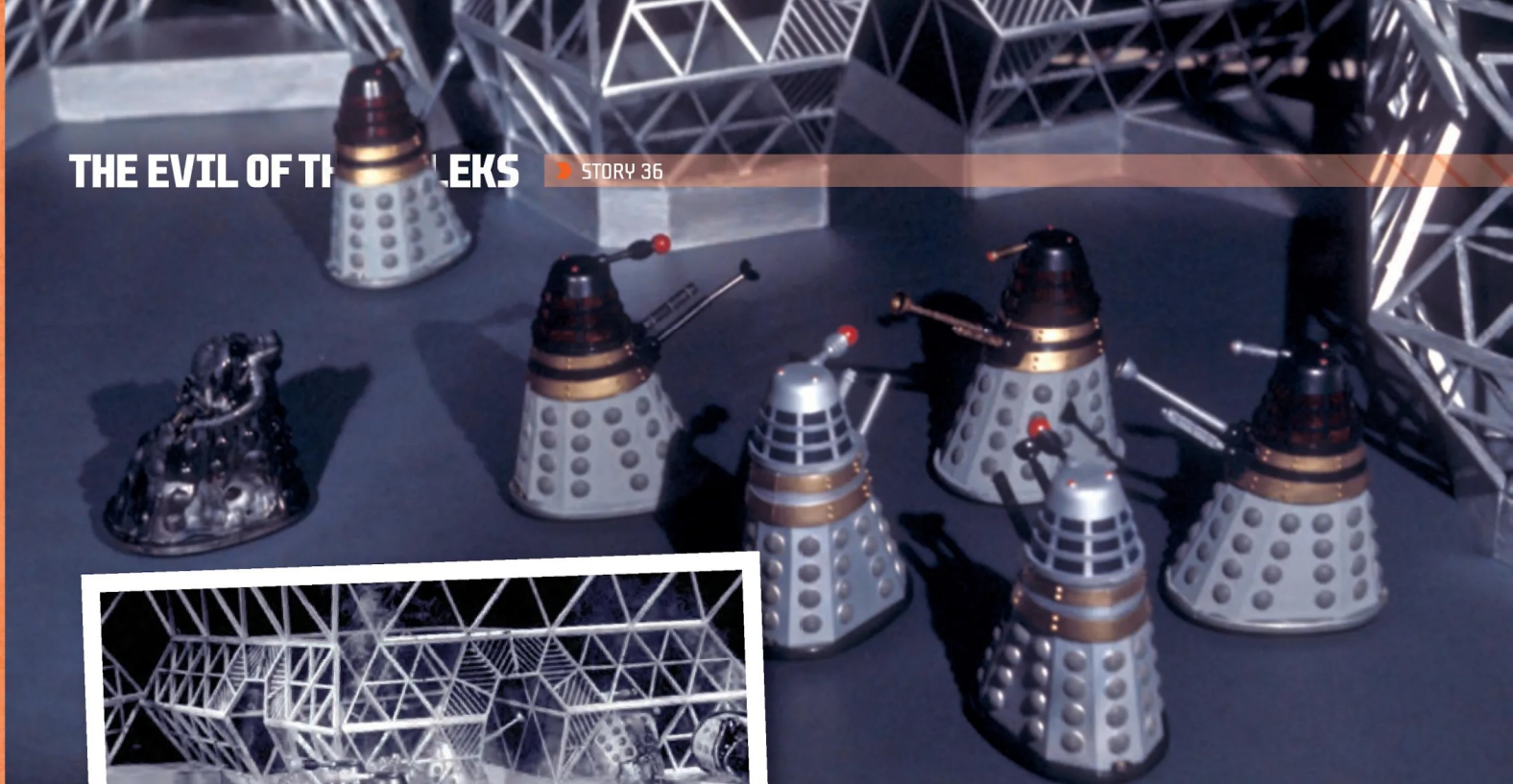
Specially posed shots of Deborah Watling as Victoria.

## Connections: Charge!

▶ The Doctor mentions the Charge of the Light Brigade to a disinterested Jamie. This action was a charge by British light cavalry, led by Lord Cardigan against Russian forces during the Battle of Balaclava on 25 October 1854. It was part of the Crimean War, a conflict in which maid Mollie's uncle was killed at the Battle of Inkerman (5 November 1854).







**Above:**  
The final battle,  
featuring Louis  
Marx Dalek  
toys.

for the destruction scenes in a model of the Emperor's chamber for the final instalment. The six-and-a-half-inch Daleks were painted to resemble their life-size counterparts, and blown up with packets of goo inside them as well as melted to the floor by charges. All the model shots were shot on silent 16mm film.

On Friday 28 April on Stage 2 at Ealing, Troughton filmed the material of the Doctor and a Dalek monitoring Jamie's progress through the mansion in Episode 4, which would allow the series' lead to be absent for studio work on that instalment. Visual Effects provided both alien and Victorian equipment for the computer room set,

including the ticker-tape machine on which the attributes of the Human Factor were recorded.

On the same day, the music recording for the serial began at Riverside Studios on when Dudley Simpson recorded piano music for the first three episodes. The next session at Riverside was on Tuesday 9 May when Simpson and the Alec Firman Orchestra of eight musicians recorded around 22 minutes of music for Episodes 1 to 3, with the same team recording a further 33 minutes of music for Episodes 4 to 7 on Thursday 25 May; the instruments used were cello, bass, flute (doubling alto), oboe (doubling cor anglais), clarinet (doubling bass clarinet), horn, guitar and percussion. A notable piece of music was recorded to indicate the presence of a Dalek and to cover up the noise which the props made. This electronic bolero-tempo composition was based around the central beat of Ron Grainer's theme tune, and was realised on a monophonic synthesiser. Victoria was also given a very gentle, romantic oboe theme for several scenes. Additional radiophonic music for the serial was also recorded on Wednesday 10 May. At this point, Simpson was working to a very tight deadline and was writing

## Connections: Science guys

▶ Mactible mentions the work of James Clerk Maxwell (1831-1879), a mathematical physicist who formulated the classical theory of electromagnetic radiation; he also mentions Michael Faraday (1791-1867), a key figure in developing theories of electromagnetism and electrochemistry.





his music through the night, then driving over from his home in Esher to where his copyist, George, lived in Surbiton, in the small hours. Stopped by the police who felt he was acting suspiciously, Simpson explained that he needed to get the music recorded for the next episode of *Doctor Who* and was told to proceed on his way. During recording, Innes Lloyd arranged for Simpson's young daughter, Karen, to come to the studio and meet the Daleks... with one of the actors emerging from inside the casing to say "hello" and make her less scared of the monsters.

Revised versions of the scripts were sent out to the cast on Friday 5 May ahead of rehearsals, with further rewrites on Episodes 3 to 7 issued on Monday 8.

## Dubbing Dalek voices

**R**ehearsals got underway for the conclusion to Patrick Troughton's first series as the Doctor on Tuesday 9 May at St Helen's Church Hall (the venue for rehearsals across the entire story). Playing Perry was Geoffrey Colville who had regularly featured as Dr Mike Beckett in the ATV soap *Emergency Ward 10*.

While the cast went through their moves, original voice artiste Peter Hawkins dubbed all the Dalek voices for the film sequences at Lime Grove Studios on Thursday 11 between 10.30am and 4pm. Hawkins would provide the majority of the Dalek voices for the rest of the serial, although he would be joined by Roy Skelton, providing his first Dalek work for the series. Skelton's previous voices on the show had been those of Monoids and Cybermen in *The Ark* [1966 – see Volume 7] and *The Tenth Planet* [1966 – see Volume 8] respectively.

All seven episodes of *The Evil of the Daleks* were recorded at Lime Grove Studio D. The opening instalment was recorded

on the evening of Saturday 13 May, exactly a week in advance of transmission. Recording was scheduled between 8.30pm and 9.45pm, the same time adopted for each of the first six episodes. Each episode would be recorded in sequence on 405-line videotape, with some such as Episode 1 having no recording breaks scheduled. *The Evil of the Daleks* Episode 1 was the first time the opening caption slides serial title, writer and episode number were superimposed over the title sequence since the change to a single overall serial title as opposed to being shown over the action, a reprise or as part of a special graphics sequence (eg *The War Machines*).

Aside from the sets of the transport fuel office, Tricolour coffee bar, warehouse interior and the door to the warehouse (all of which appeared in Episode 1 only), the main group of linked sets were of those at Waterfield's antique shop. These were Waterfield's study, which was connected to both a corridor in which Kennedy eavesdropped, and also the inner room where the Daleks' time machine operated. This inner room was hidden behind a bookcase with a sliding mechanism operated by stagehands. The safe was constructed without a back, allowing Martinus to have a camera shot from inside of Kennedy opening it.

The appearance of the Daleks in the time/space machine was achieved by cross-fading between two camera images: one showing a slide caption of the empty set, and another with the Dalek (in this case one of the 1964 props) in place in the machine, exactly lined up to the photographic shot.

## Connections: Alien Doctor?



▶ The Doctor alludes to his non-human origins in this story, confirming to Jamie that he is not from Earth, and that he may take his friends to his own planet after they escape from Skaro. The Daleks state the Doctor is "more than human" due to his travels through time.



## Connections: Static shock

► The Doctor reacts to Maxtible's mention of experiments with static electricity, no doubt recalling that this was the form of electricity which the Daleks had exploited to run their city on Skaro when he first encountered them in *The*

*Mutants* (AKA *The Daleks*) [1963/4 - see Volume 1].



In addition to Simpson's incidental score, three tracks of music were used in Episode 1. In the fuel office, Hall's radio was blaring out around fourteen seconds of *Mexican Beat* composed by 'Jack Trombey' (ie Jan Stoeckart) and performed by the International Studio Orchestra on the De Wolfe 1966 disc *Young Beat* (DW/LP 2990). The two scenes set in the Tricolour coffee bar also required music from the previous summer (ie 20 July 1966 as established in *The*

*Faceless Ones* Episode 6) to be played on the juke box. In the first scene, one minute was used of the traditional *Nobody Knows the Trouble I've Seen* performed by The Seekers, the B-side of their single *Someday, One Day* released by Columbia (DB 7867) in April 1966. The second scene was backed by one minute 45 seconds of John Lennon and Paul McCartney's Number 1 hit *Paperback Writer* sung by The Beatles and released as a Parlophone single (R 5452) in June 1966. Sound effects were also used for the train passing near the warehouse which startled Jamie.

The final script kept close to the continuity of the preceding serial in terms of references to the Commandant at Gatwick Airport, and also Jamie wondering if it was the Chameleons who had stolen the TARDIS. Black and white photographs of Troughton and Hines had been taken on location for the serial, and these were the shots given to Perry to help him identify 'Doctor Galloway' and his secretary 'James McCrimmon' at the Tricolour.

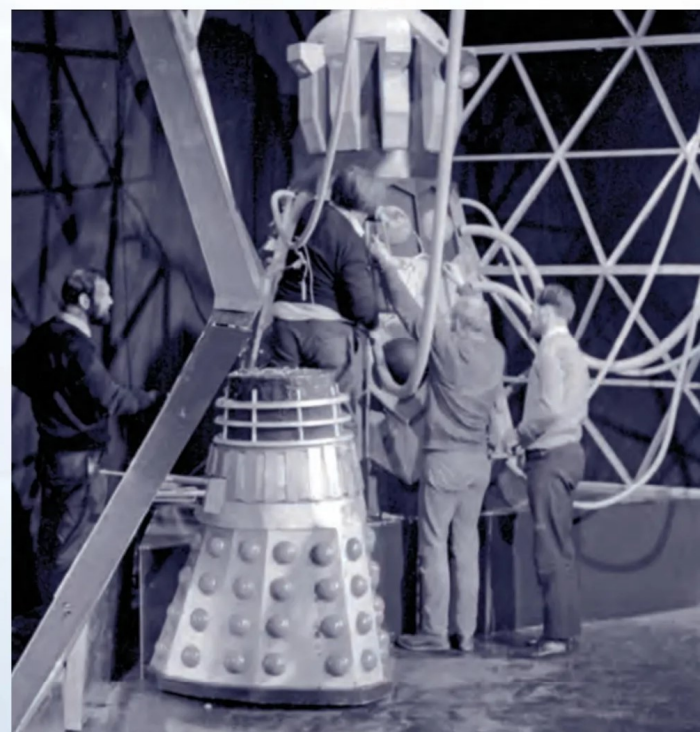
Following the completion of work on Episode 1, two final days of filming were scheduled at Ealing across Tuesday 16 and

Wednesday 17 May to capture the climactic battle sequences with filming from 9.30am. Because of the various pressures involved in the complex serial, Timothy Combe helped relieve some of the burden on Martinus by overseeing the direction of these scenes. This was Combe's first chance to do any directing, and he worked closely with Visual Effects to make the battle scenes as spectacular as possible, using two silent 35mm cameras to speed up the time to film the required material.

Peter Day and Michaeljohn Harris' team from Visual Effects constructed additional lightweight Dalek casings for the Ealing sequences, generally for shots requiring explosions. Made from balsa-wood and polystyrene, these could have pyrotechnic charges detonated and then green foam could be pumped through them. A less detailed balsa wood version of the Emperor Dalek was also made for the final shot of it being blown up, again on the Ealing sound stage. This also had removable panels on its casing, and fake pieces of metal machinery and wires inside it - as with some of the exploding dummy Daleks. The foam goo almost caused a strike with the Ealing stage hands

## Right:

The Emperor gets royal treatment, while a Dalek loses its head.



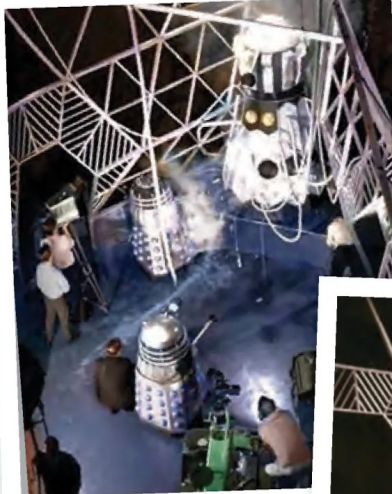


afterwards who were reluctant to clear up the mess.

The main battle scene between the Daleks was set in the Emperor's control room: a large, open set made from white lattice framework walls against a black cyclorama backdrop. The Emperor Dalek was a fixed wooden prop, fifteen feet in height, with the head and eye-stalk worked by an internal operator. Lights were set into the casing, particularly around the domed head. Another photocall for Deborah Watling was arranged on the spectacular set.

## Dalek battle scene

**F**our Dalek props mixing elements from different casings were used for the battle scene, with three of the props given black domes while one of the 1964 props remained unchanged. The final day of filming included the destruction of the Dalek Emperor dummy, and suddenly a message came down the line from head of drama Sydney Newman that the Daleks should not be totally destroyed – some trace of a heartbeat or pulse should remain. Newman's message was passed down to Combe (via Innes Lloyd and head of drama serials Shaun Sutton). The final huge explosion was detonated, and it seemed as if all life in the Dalek Emperor was extinguished. But as shooting continued through the smoke, the light mechanism in the casing faded back into life. Sound effects added later by Brian Hodgson (who was assigned to *Dr Who and the Evil of the Daleks* in April 1967 and provided 38 special sounds) included some vicious burning noises, created by pouring cold water on hot metal. During the two extra days of filming, studio designer Tony Cornell shot 8mm movie film of the Dalek battle.



While the Daleks were meeting their final end at Ealing, rehearsals were underway for Episode 2. Despite losing out the chance to become the Doctor's new companion, Jo Rowbottom joined from this episode as the young Victorian maid Mollie Dawson. Peter Hawkins also joined the serial at this point.

Deborah Watling soon bonded with her co-stars on *Doctor Who*. She knew that she wanted to have fun with the series for a year or so, and found that she was looked after by Patrick Troughton (who became like a second father to her) and Frazer Hines (whom she went out with for a few weeks). Because all of them were relatively lacking in stature, they became known as 'The Smallest Show on Earth'. Although Troughton had appeared in an episode of *HG Wells' Invisible Man*, Watling had not worked with him, although she had met Troughton and Hines a short while earlier at a party at a grand house by the River Thames. The 19-year-old actress was still rather protected and innocent at this stage, arriving for work with a sandwich-box lunch... but was soon persuaded by her co-stars that she should join them for a glass of wine at the BBC Club over lunchtime. Watling also found that she got on well with Brigit Forsyth, the Scots actress cast as Ruth Maxtible.

A BBC photocall was arranged for the recording of Episode 2 on Saturday 20 May. This instalment began with a reprise of a Dalek discovering Kennedy at the end

**Above:** Preparing to shoot the final end of the Daleks.



## THE EVIL OF THE DALEKS

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**Right:**  
"And... action!"

of Episode 1, taken from a telerecording of the previous week's episode. As usual, over-exposing the camera was the method adopted to show the Daleks' extermination ray, as seen when Kennedy was gunned down in the first scene of Episode 2 (Griffith Davies' only distinct action of the evening, after which he played a corpse). The Dalek then vanished, as later did Waterfield, Jamie and the Doctor, again by a crossfade between the occupied set and a caption slide. However, on this last occasion, the Dalek transportation device also faded out of existence.

The episode also required other cutaway shots from the main set for specific close-ups. An example of this in Episode 2 was where the Doctor picked up a torn half of his own photograph from Kennedy's body. While Troughton did this in the study set, another camera showed a close-up of a similar torn photograph held in extra Barry Ashton's hand from the inner room set (a close-up on the one held by Troughton being impractical because of the camera angles and set designs).

The special portrait of the late Mrs Waterfield, which hung over the fireplace in Maxtible's sitting room, appeared in Episode 2. The open doors to the garden in the sitting room meant that countryside sounds were played from tape into the studio, and likewise the birds that Victoria fed were never seen on camera, and were represented only by sound effects.

Michaeljohn Harris provided a variety of special props for the episode, including the box with interior mechanism left by Waterfield to gas the Doctor and Jamie (by means



of emitting dry-ice fumes), and also the weighing machine which the Daleks forced the imprisoned Victoria to use. This latter prop had various flashing lights, and an illuminated set of figures on a nearby wall panel. The cabinet of mirrors through which the Daleks emerged into Maxtible's work room was a cupboard prop with a false back, and a few mirrors placed just inside its entrance. The arched double doors were hinged to open both ways, allowing the Dalek operator to push them open when moving in or out of the cabinet.

### Special effects

**A**lthough Episode 1 had been scheduled for continuous recording, Episode 2 was allocated two breaks. The first of these was at the end of the 1966 sequence, with Perry and the policeman entering the study. The second came between the shot of the Doctor and Maxtible outside the door of the laboratory, and the scene in which they actually entered the work room. For the final scene, two Daleks were required to appear briefly in Maxtible's work room. To avoid hiring an operator, a second casing (a 1964 version) was placed, unoccupied on the set, and the camera angle used disguised the fact that its dome lights did not flash when Peter Hawkins spoke its lines. The new Shawcraft prop was used for the scene with Victoria being weighed.

On Monday 22 May, Hawkins recorded the Dalek Emperor dialogue at the Mercury Theatre on Wardour Street from 2pm to 5.30pm. Gary Watson joined the

### Connections: Antique

- ▶ The Doctor comments that one of the daggers in the trophy room is Circassian, referring to the Northwest Caucasian ethnic group, many of whom were displaced by the Russians following the conquest of the Caucasus after 1864.





cast as Arthur Terrall, having appeared in the BBC serials *The River Flows East* and *The Three Musketeers*. Following that week's rehearsals, Saturday 27 May saw the recording of Episode 3; during this time, Watling also enjoyed working with Sonny Caldinez whom she found was kind and protective towards her. In the reprise from Episode 2, the scene between the two Daleks was newly recorded, this time with Gerald Taylor inside the second casing. This was the only episode to feature an exterior shot of Maxtible's house: a photo caption of Grim's Dyke lit so as to appear at night shown just prior to the scene in which Mollie showed Jamie the plan of the house, which he would use in his attempt to rescue Victoria.

Special lighting effects gave the impression of candlelight for the short scene in which Maxtible showed Kemel the hidden metal spikes that formed a trap at the dark alcove door to the south wing, and also the later sequences with Jamie and Mollie that night. The recording break for the evening came after the scene between Arthur Terrall and Toby in the stables, whereafter the photo caption of the Grim's Dyke manor house at nighttime was shown to establish the passage of time at Maxtible's house. The stable on



Maxtible's estate was devoid of horses, and the illusion of equestrian life was produced by means of sound effects.

A series of special props was created for Sonny Caldinez to use in the scenes where Maxtible tested Kemel's strength for the benefit of the watching Daleks. The giant was thus able to bend a metal bar with his bare hands, and shatter a plank with a single blow from the hand.

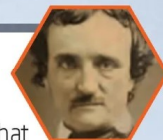
Episode 4 of *The Evil of the Daleks* was in studio on Saturday 3 June, without either Patrick Troughton (who was on holiday) or Deborah Watling, whose only scene had been pre-filmed. Only one Dalek operated by Robert Jewell was required for the studio work on this instalment, and Windsor Davies was also hired, although he just played Toby's corpse (the character having been exterminated towards the end of Episode 3).

Final script rewrites took place on Tuesday 6 June to amend the end of Episode 7, from Kemel falling to the end of the filmed sequence in the Emperor's control room.

Friday 9 June saw Hawkins perform extra dubbing of Dalek voices for film sequences on the later episodes.

Episode 5 was recorded on Saturday 10 June, with John Scott Martin joining Jewell and Taylor in studio to operate the third of the Doctor's three test Daleks. Again, Peter Diamond was on hand to choreograph the sword fight between Frazer Hines and Gary Watson. A brief recording break was

### Connections: Mr Poe



▶ Terrall comments that the suspicious Doctor appears to be a devotee of Edgar Allen Poe (1809-1849), an American writer famed for his tales of the mysterious and macabre whose works included *Morella* (about a widower obsessed with a portrait of his wife who died in childbirth), *The Pit and the Pendulum* (featuring a lethal swinging blade), *The Facts in the Case of M Valdemar* (about a sleepwalker and also featuring mesmerism) and *Von Kempelen and His Discovery* (about a whiskery scientist who discovers the secret of alchemy).

**Left:**  
An unexpected ally in Kemel (played by Sonny Caldinez).



## THE EVIL OF THE DALEKS

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### Right:

The Emperor considers ordering out for dinner.

scheduled at the start of the first scene in Maxtible's workroom as the Doctor and Waterfield discussed the night's events and their work.

Some special props required for the instalment included some small magnetised objects that could be picked up by the steel of one of Arthur Terrall's swords, indicating to the Doctor that the man was charged with static electricity. Peter Hawkins' pre-recorded Dalek voice was also echoed by multiple recordings for the word "obey!" in Terrall's head as he had another mental attack. From Episode 5, the casting of the Dalek voices was stricter than usual. Hawkins, who up to that point had voiced all the Daleks aside from the one in Episode 1, played two of the three test Daleks: Alpha and Omega. Beta was voiced by Roy Skelton.

Patrick Troughton, Frazer Hines and Deborah Watling were released from rehearsals on Friday 16 June to film the scenes of Victoria joining the Doctor and Jamie aboard the TARDIS for the start of *The Tomb of the Cybermen* at Ealing Studios.

The recording of Episode 6 took place on Saturday 17 June; this was apparently the first recording to clearly show that two of the Dalek props (the 1963 casing and one of the 1964 casings) now had black pupils in the centre of their eyestalk discs. To relieve some tensions on the set during camera rehearsals, Roy Skelton had some fun with his dialogue as the Dalek Beta and started singing, "What's it all about Alpha?" to the tune of Cilla Black's 1966 hit *Alfie*. Hines was armed with double-entendres for the first



scene with the Emperor Dalek in which he exclaimed, "Look at the size of those balls Doctor!" Hines also decided to have a go at being inside a Dalek himself during one studio session – and ended up overhearing a conversation between two of the guest cast about how they disliked *Doctor Who* and Derek Martinus' direction. Hines and Watling also engaged in Dalek races around the studio inside the base of the props...

Three recording breaks were scheduled for the evening, coming after the final 1866 scene in the workshop; after the tunnel scene where the Doctor overpowers the fake Omega; and just prior to the final scene in the Emperor Dalek's control room. The lighting in the control room, as with the filming at Ealing, was very subdued. A pool of light was used to suddenly illuminate the Emperor Dalek, which was initially hidden in the darkness. A fourth Dalek was operated by Murphy Grumbar who, as Peter Murphy, had been a Dalek in *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1], *The Dalek Invasion of Earth* [1964 – see Volume 4] and *The Space Museum* [1965 – see Volume 5].

Peter Hawkins' pre-recorded Dalek Emperor speech was overlayed on itself several times to give the booming, echoing effect. Continuity was maintained both inside and outside the Dalek City with sound effects taken from the Radiophonic Workshop's tapes of noises for *The Daleks*

### Connections: Brain boxes

As in *The Power of the Daleks* [1966 – see Volume 9], it is specified that the Daleks have positronic brains, a term coined by science-fiction writer Isaac Asimov (1920-1992) for his sequence of robot stories from 1939; the positron – an antiparticle counterpart of an electron – had been discovered by American physicist Carl David Anderson (1905-1991) in 1932.





and *The Daleks' Master Plan*. When the TARDIS appeared at the end of the episode, the prop had the doors hung the wrong way around.

The appearance of the three tame Daleks – Alpha, Beta and Omega – was a particular point of dismay for Terry Nation. Nation had always envisaged his creations as pure, ruthless evil, and the idea of making them sweet and friendly only strengthened his feeling that other writers simply did not know how to write for Daleks.

## Dalek casings

**T**he *Evil of the Daleks* completed recording with Episode 7 on Saturday 24 June, with an extra half-hour studio taping: starting at 8.15pm instead of 8.30pm, and running up to 10pm. Troughton's son Michael visited the recording and was able to try being a Black Dalek. All five working Dalek casings were used for this episode, and although the exchangeable domes were again used, there were generally two Black Daleks and three standard silver Daleks. One of these was a Dalek extra inhabited by Ken Tyllsen, who had also worked on *The Dalek Invasion of Earth*.

Two recording breaks were scheduled, the first after the scene between the converted Maxtible, the Emperor and a Black Dalek, and the second during the scene in which the Doctor helps his friends to escape from the cell via the disabled archway. When Maxtible passed through the archway and became imbued with the Dalek Factor, the image of him was seen to ripple and distort on screen by means of an inlay effect.

One short sequence which was lost from the final episode was that of a Dalek going out of control and careering through glass tubes and bottles. Unfortunately, clumsy handling of these props during rehearsals had meant that the delicate glassware had already been broken long before the Dalek got chance to do its scene.

Sections of the distinctive lattice-work walls seen in the Emperor's control room were also rearranged and used to form doorways and walls for other sets in the city of Skaro, notably the cell in which the Doctor and his friends were held and the weapons shop where the archway was assembled, and later a Dalek was to question a Black Dalek order. Careful lighting was again needed so that other sets were not visible through these partial walls. ■

### PRODUCTION

**Thu 20 Apr 67** Grim's Dyke House, Harrow Weald, Middx [Field/Corridor]

**Fri 21 Apr 67** Kendal Avenue, Ealing, London [Airfield/Petrol Pumps/Airport Hangar]; Warehouse Lane, Shepherd's Bush, London [Lane by Railway Arches]

**Mon 24 Apr 67** Grim's Dyke House [Minstrel Gallery/Jamie and Kemel fight]

**Tue 25 Apr 67** Grim's Dyke House [Corridor/Jamie and Kemel fight]

**Wed 26 Apr 67** Ealing Film Studios Stage 3A/B: Model filming

**Thu 27 Apr 67** Ealing Film Studios Stage 3A/B: Rooftop/Model filming

**Fri 28 Apr 67** Ealing Film Studios Stage 3A/B: Computer Room

**Sat 13 May 67** Lime Grove Studio D: Episode 1

**Tue 16 - Wed 17 May 67** Ealing Film Studios Stage 3: Control Room

**Sat 20 May 67** Lime Grove Studio D: Episode 2

**Sat 27 May 67** Lime Grove Studio D: Episode 3

**Sat 3 Jun 67** Lime Grove Studio D: Episode 4

**Sat 10 Jun 67** Lime Grove Studio D: Episode 5

**Sat 17 Jun 67** Lime Grove Studio D: Episode 6

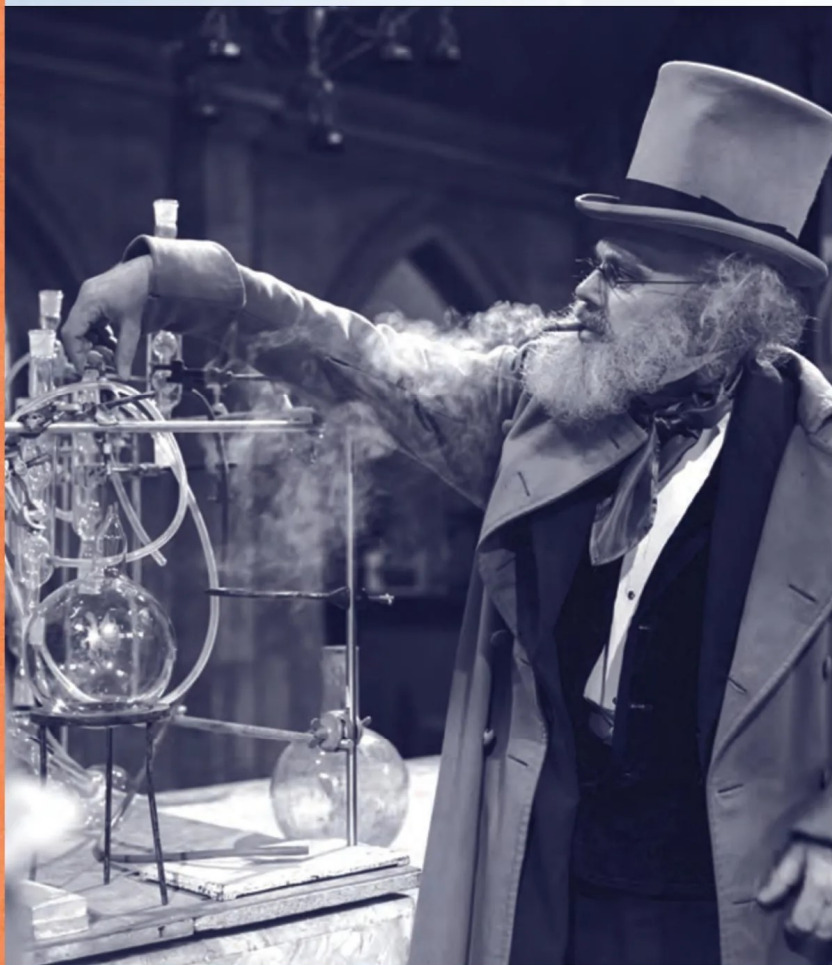
**Sat 24 Jun 67** Lime Grove Studio D: Episode 7



# Post-production

**I**n Episode 2, the start of the scene where the Daleks order the Doctor to begin the test was cut. Episode 4 had a cut made to the scene where Terrall admonished Mollie in the trophy room, while Episode 5 had one cut made for timing reasons with the episode still overrunning. The cut was to the scene between the Doctor and Terrall in the trophy room with the Doctor commenting that one silver cup is engraved with Waterfield's name; he wondered why Maxtible's

**Below:**  
Maxtible is desperate to learn the secret of alchemy.



house should be full of his employee's possessions. Terrall noted the Doctor's talent for curiosity and explained that when Waterfield was bankrupt, Maxtible bought up many of his belongings as an act of benevolence. A small cut was made to Episode 6 removing a scene of the Doctor's party walking along an underground tunnel and some film of a Dalek moving along the canyon.

## Cut scenes

**E**pisode 7 had six cuts for timing reasons. A scene of Waterfield, Jamie and the Doctor being led from the control room was cut where the Doctor wondered why the Daleks are so certain that he will help. The second was the end of the next scene where two Daleks checked results of the experiments. The third was the end of the scene where the control device used on Terrall was discussed. The fourth edit removed material at the end of the scene where Maxtible was processed and had Alpha trying to talk to the Doctor before a Black Dalek sent it away. When Jamie asked if it really was Alpha, the Doctor is unsure. The Doctor pondered on the fact that human beings are being turned into Daleks. The scene continued as on screen. The fifth cut was the start of the scene where Maxtible and a Black Dalek in the control room to report that the Dalek Factor experiment was a success. The sixth cut was to remove a scene in the detention room with Victoria talking to Jamie and reassuring him – but the Scot was in total despair now the Doctor had been converted. ■



# Publicity

- ▶ *Doctor Who* was the subject of an article in *Television Today* on Thursday 18 May. Marjorie Bilbow's *Dr Who and a succession of delightful monsters* was built around a chat with Innes Lloyd in which the producer explained that the adult viewers took the monsters more seriously than their children. Noting that the series was "designed for children of 14 and upwards", Lloyd emphasised the high calibre of guest actors, writers and directors associated with the programme.
- ▶ *Radio Times* (20-26 May 1967) heralded the new serial with a preview entitled *It's Those Daleks Again*. The article was effectively an interview with Dalek operator John Scott Martin, a role he had first taken on in *The Chase*. The photograph used with the piece was one of Jamie, Victoria and a Dalek taken at Grim's Dyke.
- ▶ On Saturday 20 May – the day which *The Evil of the Daleks* began transmission – the Daleks were featured on BBC2's *Late Night Line-Up*; a Dalek cartoon head featured in a new book *An Approach to Creative Writing in the Primary School* by Sheila Lane and Marion Kemp which prompted Joan Bakewell to conduct a vox pop about the metal monsters with children from a primary school in Chiswick. The item was illustrated by an extract from an Arabic-dubbed Dalek episode.

## IT'S THOSE DALEKS AGAIN



Jamie (Frankie Hines) with Victoria (Deborah Watling), whom you can meet during the new adventure

**1** As Dr. Who and Jamie embark on their new adventure today, they're in a desperate plight. With the Tardis stolen (it happened in their last adventure) their base, their home, their means of escape are all gone. The Tardis must be found at all costs – and soon!

The search takes them to a London antique shop where mid-Victorian bric-a-brac is sold. But the odd thing is, all the stock is brand new, and it doesn't take the Doctor long to discover that there's a time machine involved. And—a much more sinister circumstance—behind the whole thing are his old and evil enemies: the Daleks!

Those terrifying metallic creatures don't appear in full force until next week's episode. But when they do, one of them will be concealing the perfect ordinary shape of a character actor named John Scott Martin. He's been inside a Dalek for two years (before that he was a Zarbic), and he now feels fairly at home there.

'It's a bit like being in a fairground dodgem car,' he says, 'only we propel the things with our feet. We have hand controls to operate the gun, the sucker arm, and the flashing lights and it all goes like clockwork. People think we really are machines; if we start talking normally on the set, they jump out of their skins.'

Outside the studio, he finds himself a bit of a curiosity. 'Once I was asked to judge a children's fancy dress contest and by mistake I awarded the prize for the best-dressed little girl to a little boy. But the children quite understood; they realised that Daleks just cannot tell the difference.'

- ▶ The début of Deborah Watling in the series was emphasised by *Television Today* on Monday 29 May when a publicity photo of the actress at Grim's Dyke was printed to promote *The Evil of the Daleks* that Saturday.

## On the Side of the Daleks

But actor **MARIUS GORING** doesn't mind being a 'baddie' again

**1** He's had one career as a distinguished classical actor, equally at home in English, French, or German, and another one, just as successful, as a Man You Love to Hate. He's been mixed up with some very dirty work in his time—for years no British war film was complete without his turning up as the smoothly-nasty German officer—but he's never been involved in a plot quite so wickedly sinister as the one he's got himself into now.

He is of course Marius Goring, and as the Victorian scientist Theodore Mastibide in the present adventures of *Dr. Who* he is the chief earthly ally of the Daleks in their bid to discover the elusive human quality which has brought about their defeat so many times.

Mr. Goring doesn't at all mind finding himself among the 'baddies' again—particularly since it's for a young audience. 'I haven't played specially for children since I was a child myself,' he says. 'Since I was a fairy in *A Midsummer Night's Dream*, in fact. And I'm enjoying it enormously because there's no better audience than a young one, live or on television. But I must admit it's a tough job for an actor trying to compete with Daleks.'

Mr. Goring, whose older screen jobs lately have included playing a woman in French, for French television, reverts to spine-chilling on the stage when his mind is in *Dr. Who* is finished. He'll be starring in the West End as Mathias in a revival of *The Belie*, the famous Victorian melodrama which was Sir Henry Irving's greatest popular success.



- ▶ The popularity of Hines was also still on the increase; young viewers asked for a biography of their idol on *Junior Points of View* on Friday 16 June, pleading, "Please don't ever let the *Doctor Who* scriptwriters get rid of Jamie."
- ▶ To promote Episode 6, *Radio Times* (24-30 June 1967) printed an article about Marius Goring's appearance on *Doctor Who* entitled *On the Side of the Daleks*. Goring revealed that when the serial was completed he aimed to return to stage acting, and a photograph of him from an earlier episode was printed.

**Above:**  
Radio Times  
publicity for  
*The Evil of the  
Daleks*.



# Broadcast

- ▶ *The Evil of the Daleks* was transmitted from 20 May 1967. Although the general slot allocated was 5.45pm, Episode 1 was shown at the later time of 6pm due to coverage of the FA Cup.
- ▶ Episode 1 met with a complaint from Terry Nation's agent – his client had not been credited with creation of the Daleks. This was remedied for the remaining five episodes in production, and the continuity announcer read the appropriate credit over the closing titles to the completed Episode 2.
- ▶ Huw Wheldon – the controller, programmes, television – commended the serial at the Programme Review Board on Wednesday 31 May. He was however rather alarmed to learn from Shaun Sutton, head of drama serials, that this might be the last Dalek serial. On Wednesday 21 June, Wheldon indicated that he was still enjoying

the serial and Sutton agreed that the adventure benefitted from well-written scripts.

- ▶ In opposition on the ITV network were *Opportunity Knocks!* on ATV London and most other regions, comedy *F Troop* on ABC, the sitcom *Just Jimmy* on Southern, *Lost in Space* on Grampian and US comedies in *My Mother the Car* and *Mr Ed* on TWW and Ulster.
- ▶ From Saturday 27 May, *The Rifleman* filled the 5.50pm slot on Southern, while US comedy *Family Affair* appeared on Grampian on Saturday 3 June, replaced a week later by *Bonanza*. *Lost in Space* took over as competition from TWW on Saturday 24 June.
- ▶ Episode 7 was transmitted at the later time of 6.25pm because of live coverage from Wimbledon. This placed it against *Opportunity Knocks!* and the start of film *The Rainbow Jacket* on ATV London, directly against *Opportunity Knocks!* on ABC, Southern, Ulster and TWW, and a variety of other shows in other regions.
- ▶ Commenting on the series in the *Morning Star* on Saturday 22 July, Ann Lawrence noted that the Doctor had 'polished off the Daleks well and truly this time (I hope!)'.
- ▶ According to TAM, Episode 1 was the highest rated children's programme for May, seen in 4.3 million homes.

**Below:**  
Companions  
old and new.







Episode 6 was the second most watched show in June with 3.35 million homes tuning in. Episode 7 ranked third for July, with 2.9 million homes.

- ▶ An Audience Research Report was issued on Episode 7 on Wednesday 2 August, with comments from 180 viewers. Some hoped the Daleks had been seen off for good – if not the Doctor and the TARDIS as well. It was noted that there was no lack of grown-up fans watching *Doctor Who* who admired the series' creative imagination. By now, viewers were registering that they were satisfied with Troughton's portrayal of "the new Dr Who" and found the effects "absolutely wonderful".
- ▶ *The Evil of the Daleks* was sold to Australia much later than other stories in this run, being shown out of sequence between *The Web of Fear* and *Fury from the Deep* sometime after January 1969. The Australian censors viewed the serial on 30 October 1968. Hong Kong showed the Dalek serial in August 1969, Singapore in December 1969; a few years later the serial arrived in New Zealand, in the summer of 1970.
- ▶ This was to be the final full Dalek serial on *Doctor Who* for over four years. Although Terry Nation was

approached in December 1967 regarding the possibility of using the Daleks alongside the Cybermen in a story, nothing came of the idea.

- ▶ By Wednesday 27 March 1968, the decision had been taken to repeat *The Evil of the Daleks* over the summer and that around 20 seconds of it should appear in the final episode of *The Wheel in Space* [1968 – see Volume 12] to lead into the story. Troughton and Wendy Padbury recorded a voice-over for the start of Episode 1 on Friday 31 May during recording for Episode 3 of *The Dominators* [1968 – see Volume 12].
- ▶ At the end of *The Wheel in Space* [1968 – see Volume 12] Episode 6, the Doctor projected his thoughts onto the TARDIS scanner to show Zoe what she might be in for. The image conjured up was Kennedy being killed by a Dalek in *The Evil of the Daleks* Episode 2. This then led into the rerun. Over the opening telecine sequence, the Doctor was heard saying, "Now as I remember Zoe, it all started when Jamie and I discovered somebody making off with the TARDIS." "But what about those Daleks you showed me?" asked Zoe. "Coming to that Zoe," replied the Doctor. "Just let me show you the story from the beginning."
- ▶ *Radio Times* (8-14 June 1968) publicised the repeat by devoting its colour back-page photo montage to *Doctor Who*, under the title *Dr Who and his deadliest foes, the Daleks*. The programme listing for Episode 1 also included artwork of three Daleks by Victor Reinganum.

#### Left:

The Doctor treats new companion Zoe to a repeat of *The Evil of the Daleks*...

#### Below:

*Radio Times* listing for Episode 1, with artwork by Victor Reinganum.





## THE EVIL OF THE DALEKS

STORY 36

### Right:

Surviving footage from Episode 7 shows the destruction of the Daleks.

► The repeated episodes went out at 5.15pm. There was a three-week break between Episodes 3 and 4, for extended tennis coverage from Wimbledon. The repeat of Episode 3 was hit by a technical fault which resulted in a loss of the programme during the scene of Mollie telling Jamie about the closed wing – during which *A Banda* by Herb Alpert and the Tijuana Brass was played.

► The 5.15pm repeats initially aired against *William Tell* on ATV London, Grampian, Westward and Channel, the cartoon *Arthur! and the Square Knights of the Round Table* on ABC, *Just Jimmy* on Southern, *Lost in Space* on Harlech, *Casper the Friendly Ghost and Company* on Anglia, *Flipper* on Border, *Skippy* on Tyne Tees, *The Forest Rangers* on Scottish and *Mr Piper* on Ulster.



► Following overseas sales, all tapes and telerecordings of *The Evil of the Daleks* had been wiped by the mid-1970s.

► A 16mm telerecording of Episode 2 of *The Evil of the Daleks* was returned in mid-1987 from private collector Gordon Hendry who had purchased it from a car boot sale in 1983, along with *The Faceless Ones* Episode 3.

### ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
<b>Episode 1</b>	Saturday 20 May 1967	6.00pm-6.25pm	BBC1	24'07"	8.1M (37th)	51
<b>Episode 2</b>	Saturday 27 May 1967	5.50pm-6.15pm	BBC1	25'13"	7.5M (37th)	51
<b>Episode 3</b>	Saturday 3 June 1967	5.45pm-6.10pm	BBC1	24'27"	6.1M (61st)	52
<b>Episode 4</b>	Saturday 10 June 1967	5.45pm-6.10pm	BBC1	24'43"	5.3M (51st)	51
<b>Episode 5</b>	Saturday 17 June 1967	5.45pm-6.10 pm	BBC1	25'23"	5.1M (62nd)	53
<b>Episode 6</b>	Saturday 24 June 1967	5.45pm-6.10pm	BBC1	24'48"	6.8M (38th)	49
<b>Episode 7</b>	Saturday 1 July 1967	6.25pm-6.50pm	BBC1	24'33"	6.1M (50th)	56

### REPEAT TRANSMISSION

<b>Episode 1</b>	Saturday 8 June 1968	5.15pm-5.40pm	BBC1	24'07"	6.3M (31st)	50
<b>Episode 2</b>	Saturday 15 June 1968	5.15pm-5.40pm	BBC1	25'13"	5.0M (63rd)	52
<b>Episode 3</b>	Saturday 22 June 1968	5.15pm-5.40pm	BBC1	24'27"	6.3M (49th)	51
<b>Episode 4</b>	Saturday 13 July 1968	5.15pm-5.40pm	BBC1	24'43"	5.0M (68th)	49
<b>Episode 5</b>	Saturday 20 July 1968	5.15pm-5.40pm	BBC1	25'23"	5.1M (67th)	50
<b>Episode 6</b>	Saturday 27 July 1968	5.15pm-5.40pm	BBC1	24'48"	4.2M (74th)	51
<b>Episode 7</b>	Saturday 3 August 1968	5.15pm-5.40pm	BBC1	24'33"	5.5M (57th)	49



# Merchandise

**T**he story remained unnovelised for many years due to copyright clearances with Terry Nation (although Terrance Dicks was approached to do the job in 1979). After many years, John

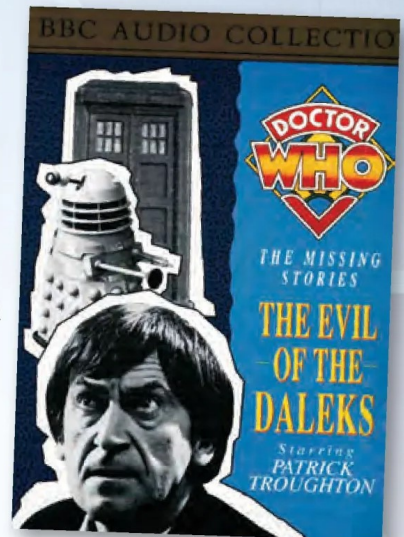
Peel finally secured permission to adapt Whitaker's scripts for Virgin Books. *Doctor Who – The Evil of the Daleks* was published in August 1993 in paperback by Virgin.

An edited version of the original soundtrack to *The Evil of the Daleks* was released on BBC Enterprises' twin cassette *Doctor Who – The Missing Stories: The Evil of the Daleks* in July 1992; this omitted the material in the coffee bar in Episode 1 which featured The Seekers and The Beatles on the soundtrack. Presented by

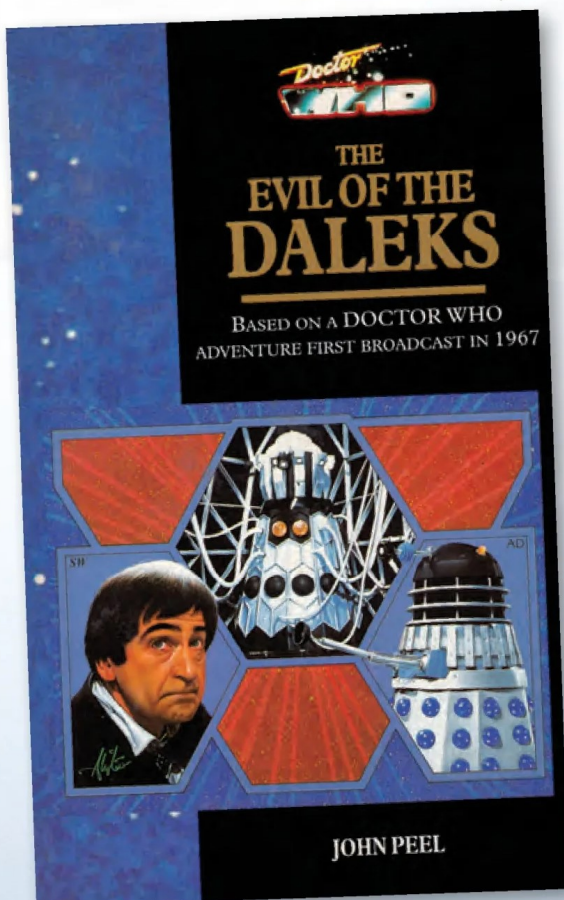
Tom Baker, this release went to number one in the spoken word chart and was the first spoken word release ever to appear in the Gallup chart (at number 73).

A metal tin – *The Daleks* – containing remastered audio CDs of *The Evil of the Daleks* and *The Power of the Daleks* was released by BBC Worldwide in November 2003; this version of *The Evil of the Daleks* featured new narration by Frazer Hines and the coffee bar scenes from Episode 1 were restored, although with *Paperback Writer* replaced by *Hold Tight!*, a 1966 chart hit written by Ken Howard and Alan Blaikley and performed by Dave Dee, Dozy, Beaky, Mick & Tich for Fontana. Also included was the revised opening from the 1968 repeat and several montages from the climactic scenes, as well as a Dalek voice session originally recorded for *The Power of the Daleks*. The tin also included the Mark Gatiss-presented radio documentary *My Life as a Dalek*. Released separately in August 2004, *The Evil of the Daleks* original soundtrack was additionally part of AudioGO's CD *The Lost TV Episodes: Collection Four: 1967*, released in February 2012; this also included interview material with Frazer Hines and PDFs of the camera scripts.

A special BBC VHS video, *Daleks – The Early Years*, was released in July 1992. It included Episode 2 of *The Evil of the Daleks*. Footage from Tony Cornell's 8mm film



**Above and below:** Soundtrack releases of *The Evil of the Daleks*.

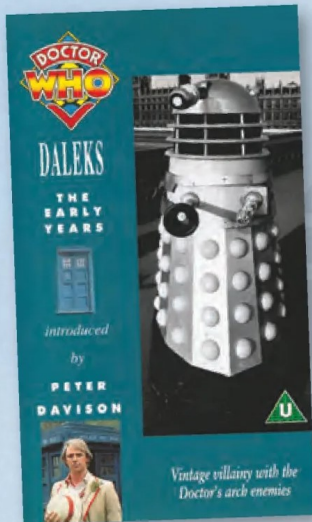


**Left:** Novelisation cover with an illustration by Alister Pearson.



## THE EVIL OF THE DALEKS

STORY 36



**Above:** Episode 2 was released as part of *Daleks: The Early Years*.



**Above and top right:** Figure collections from Character Options and Underground Toys.

**Right:** Eaglemoss' figurines of the Emperor and a Dalek.

*The Last Dalek* was included in the documentary *The Missing Years* included on the VHS release *The Ice Warriors Collection* in November 1998. *The Last Dalek* was included on *The Seeds of Death* BBC DVD in February 2003 and was also included on the DVD of *Revelation of the Daleks: Special Edition* in March 2011 and the re-edited version *The Final End* was included on *The Tomb of the Cybermen: Special Edition* in February 2012.

Episode 2 of *The Evil of the Daleks* was included on the triple-disc *Lost in Time* BBC DVD set in November 2004 with a commentary from Deborah Watling moderated by Gary Russell. Also included was *The Last Dalek* film.

Incidental music from *The Evil of the Daleks* featured on the following CD releases: *30 Years at the Radiophonic Workshop* from BBC Enterprises in July 1993 and *Space*

*Adventures: Music from Doctor Who 1963-1971* from Julian Knott in October 1998.

In 1999, Harlequin Miniatures issued metal models of the Emperor Dalek. In October 2009, Character Options issued a 5" classic Dalek action figure set which included an Emperor's Guard Dalek from *The Evil of the Daleks*. Character Options released a second Dalek set in October 2012, with a variant of this set available exclusively at B&M stores.

A stage adaptation of *The Evil of the Daleks* starring adapter and director Nick Scovell as the Doctor was mounted at the New Theatre

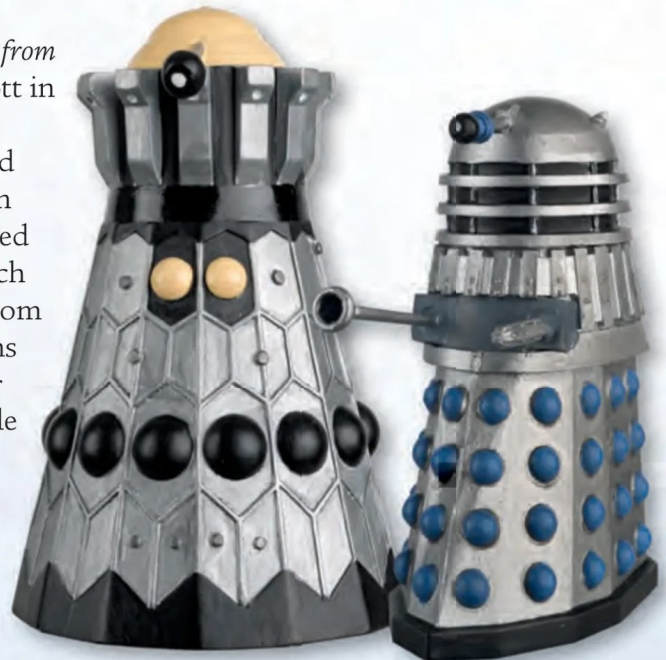


Royal in Portsmouth from Wednesday 25 to Saturday 28 October 2006.

A 5" action figure set of the Second Doctor with Dalek was released by Underground Toys in June 2013 and was exclusive to Toys R Us. In November 2014, a 3.75" Dalek collectors' set was available from Character Options. In November 2015, a figurine of the Emperor of the Daleks was included as part of Eaglemoss' *Doctor Who Figurine Collection Special* issue 6.

A full-size Dalek replica was produced by This Planet Earth in 2011, selling for £2,995.

The Stamp Centre issued a cover for *The Evil of the Daleks* in September 2008. A limited 1,000 copies were signed by Deborah Watling. ■





# Cast and credits

## CAST

**Patrick Troughton** ..... Dr Who  
**Frazer Hines** ..... Jamie  
 with  
**Marius Goring** ..... Theodore Maxtible [2-7]  
**John Bailey** ..... Edward Waterfield  
**Alec Ross** ..... Bob Hall [1]  
**Deborah Watling** ..... Victoria Waterfield [2-7]  
**Griffith Davies** ..... Kennedy [1-2]  
**Geoffrey Colville** ..... Perry [1-2]  
**Jo Rowbottom** ..... Mollie Dawson [2-5]  
**Brigit Forsyth** ..... Ruth Maxtible [2-5]  
**Windsor Davies** ..... Toby [2-4]  
**Gary Watson** ..... Arthur Terrall [3-5]  
**Sonny Caldinez** ..... Kemel [3-7]  
**Robert Jewell** ..... Dalek  
**Gerald Taylor** ..... Dalek [3-7]  
**John Scott Martin** [5-7], **Murphy Grumbar**  
 [6-7], **Ken Tyllson**<sup>2</sup> [7] ..... Daleks  
**Peter Hawkins** ..... Dalek Voice [2-7]  
**Roy Skelton** ..... Dalek Voice [1,6-7]<sup>1</sup>

<sup>1</sup> Did not work on Episode 5 but listed in  
*Radio Times*

<sup>2</sup> Not credited in *Radio Times*

## UNCREDITED

**Len Russell** ..... Lorry Driver  
**Petal Brown, Gillian Toll** ..... Girls in Mini Kilts  
**Tova Johannessen, Judy Nicols, Michael  
 Brown, Bob Wilyman, John Hanson** .....  
 ..... Customers in Coffee Bar  
**Barry Ashton** .....  
 ..... Double for Dr Who's Hand/Policeman  
**Wendy Padbury** ..... Voice of Zoe<sup>3</sup>

<sup>3</sup> Repeat version of Episode 1 only

## CREDITS

Written by David Whitaker  
 Title Music by Ron Grainer  
 and the BBC Radiophonic Workshop  
 Incidental Music by Dudley Simpson  
 Dalek Stories created by Terry Nation [2-7]<sup>4</sup>  
 Fight Arranger: Peter Diamond [5; uncredited on 4]  
 Story Editor: Gerry Davis [1-3], Peter Bryant [4-7]  
 Costumes: Sandra Reid [7]  
 Make-Up: Gillian James [7]  
 Lighting: Wally Whitmore [7]  
 Sound: Bryan Forgham [7]  
 Film Cameraman: John Baker [7]  
 Film Editor: Ted Walters [7]  
 Visual Effects: Michael John Harris and Peter Day [7]  
 Dalek fight film sequence directed by  
 Timothy Combe [7]  
 Designer: Chris Thompson  
 Producer: Innes Lloyd  
 Directed by Derek Martinus

<sup>4</sup> Terry Nation credited with voice-over on Episode 2

**Below:**  
 Stand by  
 for action.





# Profile

## MARIUS GORING

Theodore Maxtible

**B**orn 23 May 1912 in Newport, Isle of Wight, Goring's father Dr Charles Goring was a prison doctor and criminologist who died in the 1918 flu epidemic, his mother Katie (née MacDonald) was a pianist. Elder brother Donald died in a car crash in 1936.

Educated at Perse School, Cambridge and making his stage début at 13 in *Crossings* (1925, Cambridge), he studied at the universities of Frankfurt, Munich, Vienna and Paris. His pan-European education helped him convincingly play many 'foreign' roles in his career, audiences often assuming German origins.

Trained at the Old Vic theatre school during 1929-32, he then joined the full company as actor/stage manager for two seasons, appearing in *Macbeth*, *Measure for Measure* and as Salanio in *The Merchant of Venice*. Occasional subsequent Vic performances included Sir Stephen Scroop in *Richard II* (1935), Feste in *Twelfth Night* (1937) and Ariel in *The Tempest* (1940).

In wartime he briefly served in The Queen's Royal Regiment before being reassigned to produce government propaganda radio broadcasts to Germany, usually billed as Charles Richardson, lest anyone suspect any relation to prominent Nazi Herman Goering. He played Hitler in BBC radio series *The Shadow of the Swastika* (1939/40), though went uncredited until its 1942 repeat. Lighter radio fare included the *Hereward the Wake* (1944) and *The Three Musketeers* (1946) for *Children's Hour*.

Goring enjoyed considerable success in films, his most noted performances coming in four pictures for British filmmakers Michael Powell and Emeric Pressburger; as U-boat captain Schuster in *The Spy in Black* (1939), composer Julian Craster in *The Red Shoes* (1948), Nazi Major General Kreipe in war picture *Ill Met By Moonlight* (1957) and, perhaps his best-known role, as angel figure Conductor 71 in classic fantasy *A Matter of Life and Death* (1946).

Other movies often cast him as German spies, Nazis or European types. Films included *The Night Invader* (1943), *Odette* (1950), *The Barefoot Contessa* (1954), *The Moonraker* (1958), *Desert Mice* (1959), *Beyond the Curtain* (1960), *Girl on a Motorcycle* (1968), *Zeppelin* (1971) and, his final appearance, *Strike It Rich* (1990).

Goring also took theatre roles at the Shakespeare Memorial Theatre in 1953/4 including *Richard III*, The Fool in *King Lear* and Petruchio in *The Taming of the Shrew*. For the company's successor, the RSC, he was Angelo in *Measure for Measure* (1962).

He moved into television with many single plays in the 1950s, *Promise of Tomorrow* (1950) being among the earliest.

### Right:

Marius Goring as John Hardy in *The Expert*.





His first leading TV role was in ITV film series *The Adventures of the Scarlet Pimpernel* (1955/6), a character he had played on US radio in 1952/3, and BBC radio in 1949. His second wife, German actress Lucie Mannheim, played the Countess de la Valliere.

Now a celebrity, Goring appeared on TV panel game *The Brains Trust* in 1956 and *Desert Island Discs* in 1957.

He took guest-starring television roles in *Maigret* (1963), *The Third Man* (1964), documentary series *The Great War* (1964), *The Mask of Janus* (1965), *Out of the Unknown* (1966), *Thirteen Against Fate* (1966), *Sir Arthur Conan Doyle* (1967) and *Man in a Suitcase* (1968).

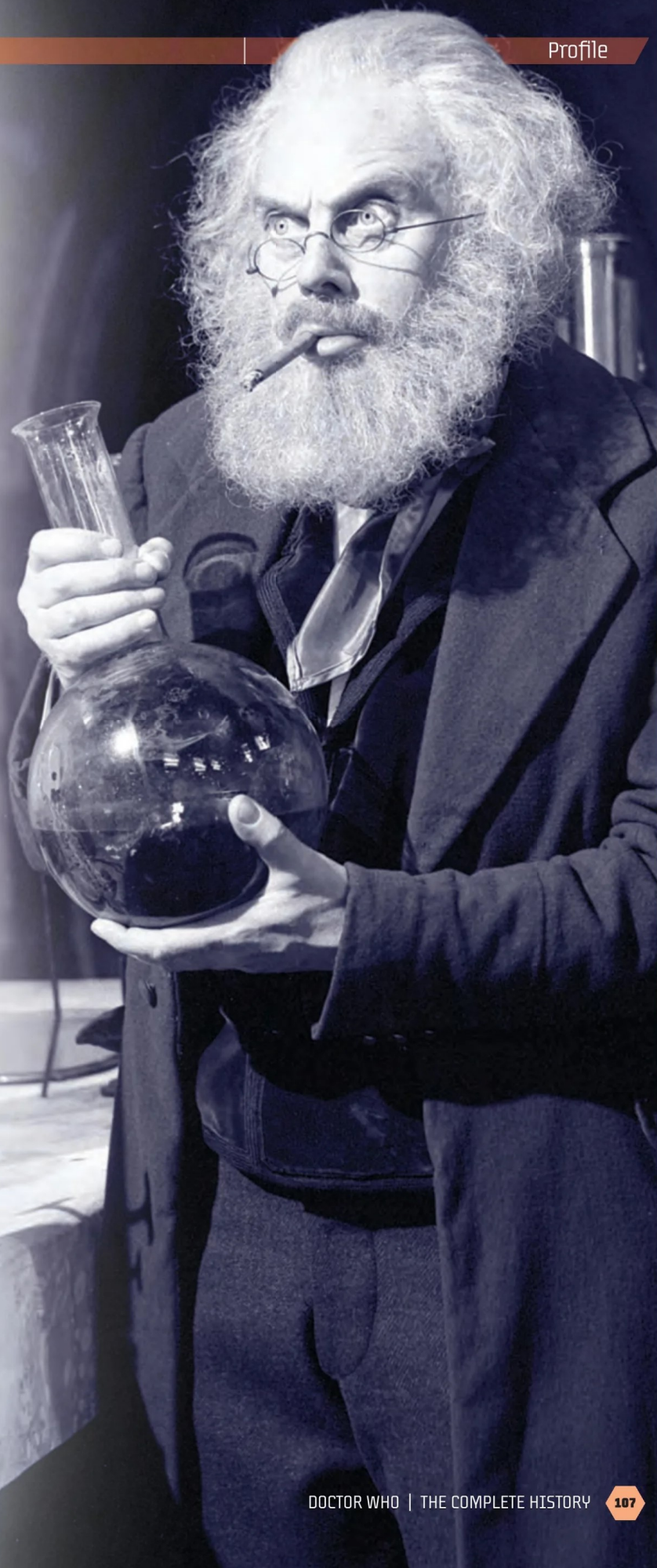
He starred in four seasons of BBC series *The Expert* (1968-1976), one of the first BBC dramas made in colour, as irascible pathologist Dr (later Professor) John Hardy.

Later television roles came in *Fall of Eagles* (1974), as King George V in *Edward and Mrs Simpson* (1978), *Holocaust* (1978), *Wilde Alliance* (1978), *Tales of the Unexpected* (1979), both *Hammer House of Horror* (1980) and *Hammer House of Mystery and Suspense* (1984), *Levkas Man* (1981) and as Sicilius Leonatus in a BBC staging of *Cymbeline* (1983). Reptile curator Emile Englander in dystopian drama *The Old Men at the Zoo* (1983) was a career favourite.

A founder member of actors' union Equity in 1929, he was vice president from 1964-8, 1975-7 and 1980-2.

Goring had one daughter, Phyllida, from his first marriage to Mary Steel, which lasted from 1932-41. After the death of second wife Lucie in 1976, he married Prudence FitzGerald the following year, a director on *The Expert* since 1968.

Made a Fellow of the Royal Society of Literature in 1976 and awarded a CBE in 1991, he died of cancer on 30 September 1998 in Rushlake Green, Eastbourne. ■







1967/8 SERIES

'THE DOCTOR MAY  
BEHAVE LIKE A CHILD  
BUT HE HAS A COLD,  
ADULT DETACHMENT.'



# 1967/8 series

**'Base:** [beys] noun – a fortified or more or less protected area or place from which the operations of an army or an air force proceed.'

**'Siege:** [seej] noun – the act or process of surrounding and attacking a fortified place in such a way as to isolate it from help and supplies, for the purpose of lessening the resistance of the defenders and thereby making capture possible.'

**B**ase Under Siege (™) has become the descriptive term for a particular type of *Doctor Who* story, a type which became the stylistic norm for the majority of its fifth series in 1967/8 (so prevalent that during the course of this article as many different alternatives for the words 'base' and 'siege' as possible are going to have to be found: your patience is appreciated).

The formula for the stories of this series can largely be attributed to producer Innes Lloyd, even though he doesn't stay with the show to the end of this run (and takes the first story off, temporarily handing the reins to Peter Bryant). It was a Lloyd production that marked the end of William Hartnell's tenure on the show and provided a template for the sort of adventure which dominated the 1967/8 series: *The Tenth Planet* [1966 – see Volume 8]. In that, the Doctor and his companions find themselves stuck inside a Complex Under Attack with an unstable commander who poses just as much threat to them as the aliens outside. In the case of *The Tenth Planet*, those monsters are the Cybermen,

who return in pretty short order in *The Moonbase* to do a similar story all over again. The rest of the 1966/7 series, however, is somewhat more varied, with trips to a boy's own adventure version of Culloden, a holiday camp infested with giant crabs and the home city of his arch-enemies, the Daleks.

## Next stop Telos...

**I**n one sense then, *The Tomb of the Cybermen* [1968 – see page 114] feels like a natural progression from *The Evil of the Daleks* [1967 – see page 70]. Having left Skaro, the home planet of the most famous of his terrifying adversaries, the TARDIS goes straight to Telos, now the adopted home of his second-best alien nemeses. There is even a strong, silent giant who, initially under the thrall of the bad guys, redeems himself before losing his life and a moneyed, vainglorious villain who thinks that he is in charge of the monsters. While much of *The Evil of the Daleks* is a BBC costume drama, the TARDIS actually only travels backwards in time once this year, in *The Abominable Snowmen* [1967 – see Volume 11]. This story's base is a monastery, the inhospitable environment outside is Tibet and the monsters doing the besieging are Yeti – the template is beginning to solidify, even if a setting of only 30 or so years in the past proves to be a step in a chronological

### 1967/8 series

- *The Tomb of the Cybermen*
- *The Abominable Snowmen* (see Volume 11)
- *The Ice Warriors* (see Volume 11)
- *The Enemy of the World* (see Volume 11)
- *The Web of Fear* (see Volume 11)
- *Fury from the Deep* (see Volume 12)
- *The Wheel in Space* (see Volume 12)





**Above:**  
The Yeti  
are going  
underground  
in *The Web  
of Fear*.

direction that the show will not take again for a while.

Each story has a subtle difference in execution but it is clear that the Lloyd model is about entrapment, atmosphere and environment. The latter is important because the building in which our heroes are trapped always has a special selling point – the Cybermen’s tombs! An ioniser complex! The London Underground! A wheel... in space! And then there are the monsters – all of whom make their mark this year as they set about trying to get into each complex and use whatever fancy piece of equipment it has for their own diabolical ends.

And what monsters they are. Having been the newcomers less than a year before this series began, by the time it ends on the Cybermen’s fourth appearance in the show they are definitely part of the furniture. Albeit a scary part that you definitely wouldn’t want to sit on. The Yeti pull off the unprecedented move of returning only two stories after their premiere appearance (and, like the Cybermen, come back slimmer and better-looking. The Ice Warriors, the hissing reptilian Martians who, like the Yeti, début this year, also become part of the show’s lifeblood and among the most popular foes the

series has produced – it is a testament to the effectiveness of the adversaries this year that three of them were still deemed important enough to be on the show during the Eleventh Doctor’s tenure decades later (even if the Yeti had metamorphosed into Snowmen, the Great Intelligence is still pulling the strings). The only monster never to return is the one designed to be a one-off threat anyway, and *Fury from the Deep*’s [1968 – see Volume 12] Weed Creature is in no way an also ran because it contrives to be one of the most unsettling foes the series has ever produced thanks to its omniscient heartbeat and the panicked reactions of the cast.

### Articulate adversaries

**W**hile the creatures imperilling our heroes are rarely articulate (the Yeti and the Weed Creature never speak) the Doctor’s human adversaries are pretty chatty. During another very successful period of the show, producer Philip Hinchcliffe would articulate the effectiveness of this approach – feeling that a human actor behaving under the possession of an alien threat would provide more plausible drama when handling dialogue than a man in a rubber suit might. That is generally the case here – and while Varga the Ice Warrior is very talkative, it is telling that on future appearances for his race, the Martian doing most of the speaking is a new design with a more mobile mouth and more readable features. Nevertheless, Varga negotiates, threatens and has a nice line in sardonic quips – on the page the part was good enough to secure the inestimable talents of Bernard Bresslaw.

Even in *The Ice Warriors* [1967 – see Volume 11] though, the best guest part is



the obstinate commander of the Complex Under Attack. For every Base and Siege there also needs to be an Unstable Commander to provide extra jeopardy and scenery chewing. This die hasn't quite been cast in *The Tomb of the Cybermen*; nominal commander Professor Parry is rather benign and indeed spends the story looking more and more wretched as the members of his expedition die around him. Even the military types come off well with Captain Hopper of the spaceship being as close to a hero as any of the guest characters get. Gradually though, the series realises that an authority figure with a grudge against the Doctor provides good drama – with the mercurial and anarchic Second Doctor the perfect foil for the rule bound and power-mad. In *The Abominable Snowmen*, the most obstinate inhabitant of the Structure Under Encirclement is Khrisong, who ultimately turns out to be the most heroic as well. It is the supposedly decent Abbot and his superior Padmasambhava who are in the thrall of the alien intelligence. This facilitates a great vocal performance from guest-star Wolfe Morris as he alternates between the melancholic holiness of the master of the monastery and the rasping evil of the Great Intelligence when it seizes control of him, and proves that a scary monster like the Yeti needs someone to handle the exposition (which makes the Weed Creature's ability to take over the main guest star and two creepy looking gas mechanics very handy indeed when *Fury from the Deep* comes along).

Talking of great performances, Peter Barkworth's Leader Clent in *The Ice Warriors* may be a textbook obstinate commander but his disposition is thematically apt. He represents the world of the computers – and his pent-up emotion is at odds with the more

empathic nature exhibited by his dropout colleague Penley. On Barkworth's watch Clent is something of a walking machine: his staccato barking and awkward interpersonal skills create a man for whom emotion is uncomfortable, echoing Penley's description that Clent has a "printed circuit where his heart should be". Here the writer has taken one of the tropes of the show and made it fit in with the story's preoccupation of the struggle between humanity and technology. Earlier in the year Klieg's adherence to pure logic makes him closer in attitude to the Cybermen than his human colleagues, something new companion Zoe probably needs warning about by the time the Doctor encounters her on the Space Wheel.

She has a way to go before she's in any danger, though – which is more than can be said for her boss Jarvis Bennett. By the last two serials of the series, sanity begins to slip away from the commanders of this week's Structure Under Surveillance as they lose control of their authority. In *Fury from the Deep* Robson seems to have always been a bit chippy, even before the Weed Creature's attack. He resents Harris'

#### Below:

Jamie explains it all to Miss Garrett and Clent in *The Ice Warriors*.







**Above:**  
Fury from the  
Deep - when  
seaweed  
attacks!

youth and class – he threatens to send him back to “that university”. This echoes Harold Chorley’s disdain for Anne Travers’ educational background in *The Web of Fear* [1968 – see Volume 11] – a rejection of knowledge and expertise that chimes with political events nearly five decades later. Robson’s stubbornness is borne from an innate paranoia (“They’re getting at me” he explodes at one point, like an impotent teenager) while in *The Wheel in Space* [1968 – see Volume 12], Jarvis Bennett’s descent is even more poignant as he regresses into childhood innocence as a series of events occur that he simply cannot cope with: though to be fair, the level of coincidence required for the Cybermen’s plans to succeed would make even the most mentally robust of people psychologically discombobulated.

Although never quite in such proximity and repeated so gleefully, the set up and the character types that inhabit a large number of these stories would go on to make their presence felt in many subsequent *Doctor Who* stories. From *Inferno* [1970 – see Volume 16] to *Planet of Evil* [1975 – see Volume 24] and *Earthshock* [1982 – see Volume 35], via *The Curse of Fenric* [1989 – see Volume 46] to *The Impossible Planet/The Satan Pit* [2006 – see Volume 53], stories with at best grumpy and at worst insane commanders losing their grip on industrial command posts surrounded by terrifying monsters become part and parcel of what we expect from *Doctor Who*. Those stories are all among *Doctor Who*’s most terrifying, and that is something that the 1967/8 series definitely tries to be.

**Right:**  
Seeing double  
in *The Enemy  
of the World*.

There is no doubt that one of the primary motivations of the production team this year is to terrify the nation’s children. *The Tomb of the Cybermen* and *The Abominable Snowmen* are both dripping with atmosphere but it is arguable that it is the stories set in a more recognisable time and place that are the most likely to initiate an outbreak of bedwetting. *The Web of Fear* parades *Doctor Who*’s art of incongruity to such an extent that it can be seen as the inspiration for Jon Pertwee’s famous assertion that there’s nothing scarier than finding a Yeti sitting on your loo in Tooting Bec. Mr Pertwee had clearly never found a clump of seaweed in his U-bend in Hackney Wick, but nonetheless his summation of how certain stories take the familiar and make them terrifying is an apt description of many of his predecessor’s finest hours.

In context, *The Web of Fear* is an extraordinarily modern thing. There has been little like it before – *The War Machines* [1966 – see Volume 8] with its soldiers charging around modern-day London landmarks is about as close as it gets. But it sets the scene for much that was to follow, spawning *The Invasion* [1968 – see Volume 13] less than a year later and then the general feel of the Pertwee era and it’s Exiled To Earth With A Military Backdrop setting (the Doctor finally getting his own base should any sieging need to be done). Interestingly, the most atypical story of the





season – *The Enemy of the World* [1967/8 – see Volume 11] also sets the scene for elements of the Pertwee years (and it's no coincidence that Barry Letts' name is on the credits for the first time). The people in Salamander's bunker, decent folk duped because of their own idealism, prefigure those in *Invasion of the Dinosaurs* [1974 – see Volume 21] and any other number of the Pertwee era's well-intentioned but misguided protagonists.

## The Second Doctor

**T**he show's leading man is anything but misguided, but he is not necessarily what he appears to be. The Second Doctor is an interesting, contradictory figure. On the surface he is a fool – a slightly stropky man-child who derails his opponents with his facade of innocence. We know he has more depth than that of course – his speech to Victoria about his family in *The Tomb of the Cybermen* shows a man of great age and wisdom who has a sweet paternal flair. But this is the same man who pushes Klieg into finding the correct way of opening the tombs and who recharges the ailing Cyberman Controller. He may behave like a child but he has a cold, adult detachment (no matter how hard he hides it) that makes him see things through until the very end, no matter the consequences. He is also psychologically very astute – he knows how to push Klieg's buttons in order to outwit the arrogant logician and engages in a game of subterfuge to stay one step ahead of both Donald Bruce and Giles Kent in *The Enemy of the World*. Disguising himself as Salamander is the most blatant version of this Doctor's *modus operandi* – he plays a part in order to suss out his opponents.

And even if *The Enemy of the World* is stylistically atypical, the year still manages



**Above:**  
“Behind you!”  
Zoe has  
a Cyber-  
encounter  
in *The Wheel  
in Space*.

to end as it began. Viewers of the next series will go into it having just watched *The Evil of the Daleks* and with a brand-new companion on board. Victoria's apposite departure (that her own screams see-off the Weed Creature) couldn't have been a more appropriate send off for a companion unless Dodo had defeated an enemy using the power of wayward accents or Turlough had despatched the villain of the week via the cunning medium of shifty glances. But she paves the way for a different kind of character – Zoe is no screamer. This clever scientist is possibly the first real attempt to redefine precisely what the female sidekick should be: Liz Shaw owes her a great debt, but so too do Sarah Jane, Leela, Romana, Ace and the rest.

She's not the only thing about the 1967/8 series that seems innocuous until you scrutinise it in context. Much of what is established this year is essential to our understanding of what classic *Doctor Who* should be: and that's classic in two senses of the word:

That's '**Classic** [klas-ik]' as in 'adj. serving as a model, or guide.'

And: '**Classic** adj. of the highest order.' ■





# THE TOMB OF THE CYBERMEN

► STORY 37

The Doctor, Jamie and Victoria join an expedition seeking to find the lost tombs of the Cybermen on the planet Telos. Deep beneath the planet's surface, the Cybermen are ready to rise once more.







'THE TOMB OF THE CYBERMEN  
IS ARGUABLY THE MOST  
CELEBRATED CYBERMAN STORY.'



# Introduction

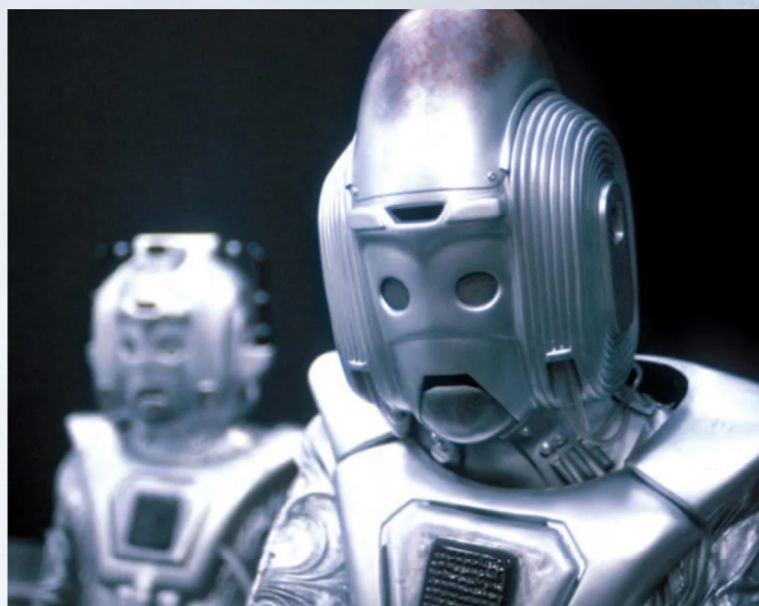
**W**hen they were introduced in *The Tenth Planet* [1966 – see Volume 8], the Cybermen were a little more individual. They

all looked alike, but they had names – Krang, Jarl and Gern; Krail, Talon and Shav. In *The Moonbase* [1967 – see Volume 9] they looked a little more sophisticated, but were increasingly homogeneous.

Between *The Moonbase* and *The Tomb of the Cybermen*, their design hadn't changed much (unusual for the Cybermen of this period, as a series of designers strived to improve on their look) but, as with *The Evil of the Daleks* [1967 – see page 70], *The Tomb of the Cybermen* introduced a new figurehead to lead the troops: the Cyberman Controller. Unlike the Emperor Dalek, who would be succeeded (or perhaps preceded) by other Emperors, when the Controller returned in *Attack of the Cybermen* [1985 – see Volume 40] it was the same Cyberman, albeit with the obligatory revised costume.

The history of the Cybermen is as confusing as that of the Daleks. It's a little difficult to fathom whether the Cyber Leader seen in many 80s encounters was, despite his frequent demise, somehow the same character. In any case, the return of the Cyber-Controller (as he was called in *Attack of the Cybermen*) after so many years points to how memorable *The Tomb of the Cybermen* was. It's arguably the most celebrated Cyberman story.

*The Tomb of the Cybermen* reveals a great deal about the silver giants – we get to see them at home. Their 'tomb' exhibits a kind of functional elegance. They decorate



the doors and walls with silhouettes of themselves. They have a target range to test their weapons. They have a revivification chamber where they go to recharge. They hibernate in a network of frosty cells, stacked together like a huge hive.

What's clever about the Cybermen is that despite their awesome strength and their infallible logic, they are vulnerable. They always struggle to survive. In *The Tomb of the Cybermen* they took a pragmatic approach to this inconvenient truth, and laid a trap that would lure intelligent people and help them swell their army. As the Controller said when he was woken from his sleep: "You belong to us. You will be like us."

Unlike the other stories in this volume, *The Tomb of the Cybermen* has been recovered in its entirety. And yet, owing to its peerless handling of the Cybermen, it still hangs on to the legendary status that it developed in the years before it was returned. ■

**Above:**  
The Cyber-Controller returned in 1985's *Attack of the Cybermen*.



## EPISODE 1

**A**n archaeological expedition has landed on a desolate planet in search of the lost city of Telos. [1] They uncover a pair of doors. The woman funding the expedition, Kaftan, offers £50 to the first man to open the doors – but the crewmember who volunteers is fatally electrocuted.

The TARDIS materialises nearby and the Doctor, Jamie and Victoria meet the expedition. [2] Professor Parry explains they are searching for the last remains of the Cybermen. Captain Hopper suggests they leave but the Doctor offers to help. He de-electrifies the doors and Kaftan's burly bodyguard, Toberman, opens them.

Inside, they find a room with a set of controls and a large hatch. [3] Kaftan tells her associate, Eric Klieg, to watch the Doctor. The Doctor operates the controls to reveal two doors. Jamie goes with a man called Haydon through

one door while Victoria, Kaftan and an archaeologist called Viner go through the other. The Doctor, Klieg and Parry remain in the hatch room to try to get the hatch open, while Toberman slips away on an errand for Kaftan.

Victoria, Viner and Kaftan discover a room where Cybermen are revitalised in a sarcophagus. [4] Jamie and Haydon discover a room with nothing in it except a desk and a dead, metal caterpillar.

With the Doctor's help, Klieg works out the mathematical sequence to activate the controls and the tomb's power is reactivated. [5]

In the revitalisation room, the sarcophagus shuts with Victoria inside it. The Doctor rushes in and frees her. In the other room, Haydon operates some controls and a wall fills with a pattern of light. He thinks the room is used for target practice. Jamie operates one of the controls and, as the Doctor, Victoria and Viner enter, a Cyberman slides out of a hidden door [6] and Haydon is killed!







## EPISODE 2

The Doctor notes that the Cyberman didn't kill Haydon, as he was shot in the back. Jamie repeats the sequence of operations and the Cyberman slides out again – and is destroyed by a gun in the rear wall. The Cyberman was merely a model; the room is a weapons testing room. The Doctor examines the 'caterpillar' and identifies it as a Cybermat. [1] Victoria puts it in her bag.

They all return to the hatch room where Parry announces that he has decided to abandon the expedition. But then Hopper arrives with the news that the rocket has been sabotaged! [2]

They have no choice but to spend the night in the tomb. Klieg works out what he thinks is the code to open the hatch – and, thanks to some assistance from the Doctor, it opens.

The Doctor, Jamie, Klieg, Parry, Viner and Toberman descend into the lower

level, and discover the frozen tombs of the Cybermen. [3]

Victoria remains with Kaftan in the hatch room. Kaftan slips something into Victoria's drink to send her to sleep and closes the hatch.

Klieg claims the controls in the tomb chamber will open the hatch, but instead they cause the temperature to rise and the Cybermen to awake! Viner tries to intervene but Klieg shoots him.

Victoria is woken by the Cybermat bleeping inside her bag. When she tries to open the hatch, Kaftan pulls a gun on her. [4]

The Cybermen emerge from their tombs. Klieg boasts that he is part of the Brotherhood of Logicians and has come to claim the Cybermen's power. [5]

The Cybermat emerges from Victoria's bag and attacks Kaftan. Kaftan is knocked out, then Victoria shoots the creature with Kaftan's gun and runs to fetch Hopper.

The Cyberman Controller emerges from his tomb. "You shall be like us." [6]



## EPISODE 3

**T**he Cyberman Controller explains that the tomb is a trap designed to ensnare superior intellects.

Victoria brings Hopper and another man, Callum, back from the rocket.

The Cyberman Controller recognises the Doctor. They were close to extinction after he destroyed their first planet. [1]

Kaftan wakes up and grabs her gun. Victoria screams, pretending to see a Cybermat, [2] and Kaftan is distracted. Hopper disarms her and opens the hatch. He takes some grenades and climbs down.

The Cyberman Controller explains how the humans will be altered when Hopper throws in the grenades. The Doctor, Jamie, Parry and Hopper climb the ladder back to the hatch room; Klieg hides and Toberman is captured by the Cybermen. A Cyberman grabs the Doctor's leg as he climbs, but Victoria batters it with a flask. [3] Callum closes the hatch.

After the Cyberman has gone, Klieg climbs the ladder and knocks on the hatch. Callum opens it long enough for Klieg to emerge. Hopper returns to resume repairs on the rocket.

In the tomb, the Cyberman Controller tests Cybermats using Toberman. [4]

Klieg and Kaftan are locked in the weapons testing room. Kaftan notices that the fake Cyberman is holding a gun. Klieg detaches it. Now he has the Cybermen's weapon, they will have to obey him.

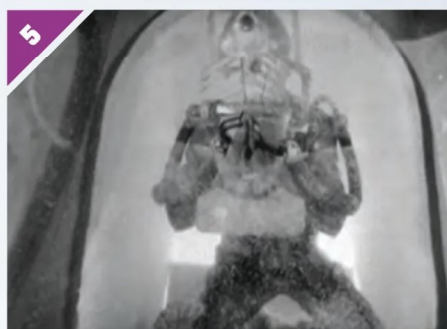
The Cyberman Controller sends the Cybermats up a runway.

In the hatch room, everyone is asleep apart from Victoria. The Doctor wakes and comforts Victoria, who is missing her father. He says he still remembers his family, when he really wants to. [5] Then the Cybermats attack. The Doctor wakes everyone and lays out a cable to create an electrical field causing the Cybermats to have a "complete metal breakdown".

Then Klieg enters with Kaftan. Klieg calmly raises his Cybergun and fires... [6]







## EPISODE 4

**C**allum is the target of Klieg's Cybergun, but he is only injured. Klieg opens the hatch and demands to speak to the Cyberman Controller. The Controller activates Toberman [1] – who has now been given the body of a Cyberman – while the Cybermen return to their cells to conserve energy.

The Cyberman Controller emerges into the hatch room, followed by Toberman. The Controller agrees to Klieg's plan for the conquest of Earth. It goes to the revitalisation room where the Doctor helps it into the sarcophagus. Jamie secures it shut – but the Controller is re-energised and bursts out! [2]

Toberman overpowers Klieg. The Controller then brings in the Doctor, Jamie and Parry and opens the hatch. Kaftan shoots at it, to no effect – then the Cyberman Controller kills her. Toberman is enraged and attacks the Cyberman

Controller. [3] The Doctor tells Toberman the Cybermen are evil. They climb down to the tomb – and Klieg sneaks after them.

In the tomb, the Doctor freezes the cells but then Klieg tries to reverse the process. Jamie appears, having followed Klieg.

In the hatch room, Hopper informs Victoria and Parry that the rocket is ready for blast off. [4]

A Cyberman attacks and kills Klieg. Toberman smashes the Cyberman's chest unit and the Doctor freezes the Cybermen permanently. [5]

They return to the hatch room. The Doctor sends everyone outside, as he intends to re-electrify the doors and hatch. Jamie stays with the Doctor – suddenly the Cyberman Controller gets back on its feet. The Doctor and Jamie rush outside and Toberman uses his superhuman strength to force the doors shut. As the tomb is sealed, Toberman is killed. [6]

The Doctor bids farewell to Hopper and Parry – unaware that a single Cybermat escaped the tomb...



# Pre-production

**Right:**  
The Doctor  
meets  
Toberman,  
Kaftan and  
Professor Parry.

**L**ike *The Tenth Planet* [1966 – see Volume 8] before it, *The Moonbase* [1967 – see Volume 9] saw an upswing in number of viewers and Audience Appreciation figures for *Doctor Who* when it aired over February and March 1967. With a fair amount of pre-publicity, it seems that the *Doctor Who* production office had correctly anticipated the effect of pitching the regenerated Doctor against the Cybermen once more, and story editor Gerry Davis already had another rematch in mind. The creator of the Cybermen, Dr Kit Pedler, was duly commissioned by Davis on Friday 3 March 1967 – the day before *The Moonbase* Episode 4 was broadcast – to write a new four-part serial under the title *Dr Who and the Cybermen Planet*. Saturday 15 April was the target date for delivery of the scripts.

## Cyber origins

**N**oting that the Doctor had now encountered the Cybermen on Earth in 1986 and on the Moon in 2070, Davis wanted the new serial to explore the creatures' origins, moving away from the 'siege' narratives of the previous serials. In discussions with Pedler, he outlined a claustrophobic setting that would give rise to a tense atmosphere; both men were interested in Egyptian archaeology. This would be determined as the tombs of the now apparently extinct Cybermen, which were to be situated beneath their city on their new planet, Telos (as referred to in deleted dialogue from *The Moonbase*).



On Thursday 16 March, Pedler wrote to the BBC concerning his fee, observing that he had now penned '3 series for Dr McNoo and in each case, the viewing figures have gone markedly up. Do you not think that the BBC might suggest slightly more?' This was refused by the BBC the following day, and on Monday 20 Pedler agreed to accept the amount originally offered.

As with *The Tenth Planet* and *The Moonbase*, Pedler's lack of experience as a writer meant that Davis had a great deal of input into the scripts and character development. One new element specifically devised by Pedler was the Cybermats – small metallic creatures, inspired by silverfish, used by the Cybermen. Pedler and Davis saw an opportunity to sell these in the toy market, hoping to repeat the success of Terry Nation's Daleks.

Kit Pedler delivered all four scripts of the serial, titled *The Tomb of the Cybermen*, on Wednesday 19 April 1967. They were formally accepted the following day; simultaneously, Pedler was asked to work on a robot-themed script for the BBC show *Soviet Science Project*.



At this point, Davis was leaving *Doctor Who*, and there was a general reorganisation of behind-the-scenes roles. Innes Lloyd was keen to move on as the programme's producer; although he had helped to revive the series, he had no great love of science-fiction and wished to work on other dramas. He suggested to Davis that maybe he should become the producer; Davis, having stood in for producers before, disliked the job and refused. At the same time, producer David Rose offered him the chance to become story editor on *The First Lady*, a new series developed by Alan Plater and Philip Levene. Davis accepted Rose's offer, suggesting to Lloyd that Peter Bryant replace the producer instead.

Bryant had been with the *Doctor Who* team since early in January 1967, when he had stood in for Lloyd while the latter was on holiday leave. Since then he had become Davis' assistant story editor, acting as associate producer on *The Faceless Ones*.

Davis departed during April, and Bryant was appointed full story editor on the later instalments of *The Evil of the Daleks* [1967 – see page 70] – bringing in an old colleague from his radio days, writer Victor Pemberton, as his assistant. Born in October 1931, Pemberton was an actor who had worked as a delivery boy and in publicity for 20th Century Fox before doing his National Service in the RAF; it was during this period that he acquired an appetite for entertainment. While working in a travel agents in London in 1961, he had a play – *The Gold Watch* – accepted for the BBC Home Service's *Afternoon Theatre* strand. This led to other plays such as *The Flag Wavers* and *Ziggie* and then the science-fiction serial *The Slide* – based on a *Doctor Who* idea which had been rejected in 1964 – for the BBC Light

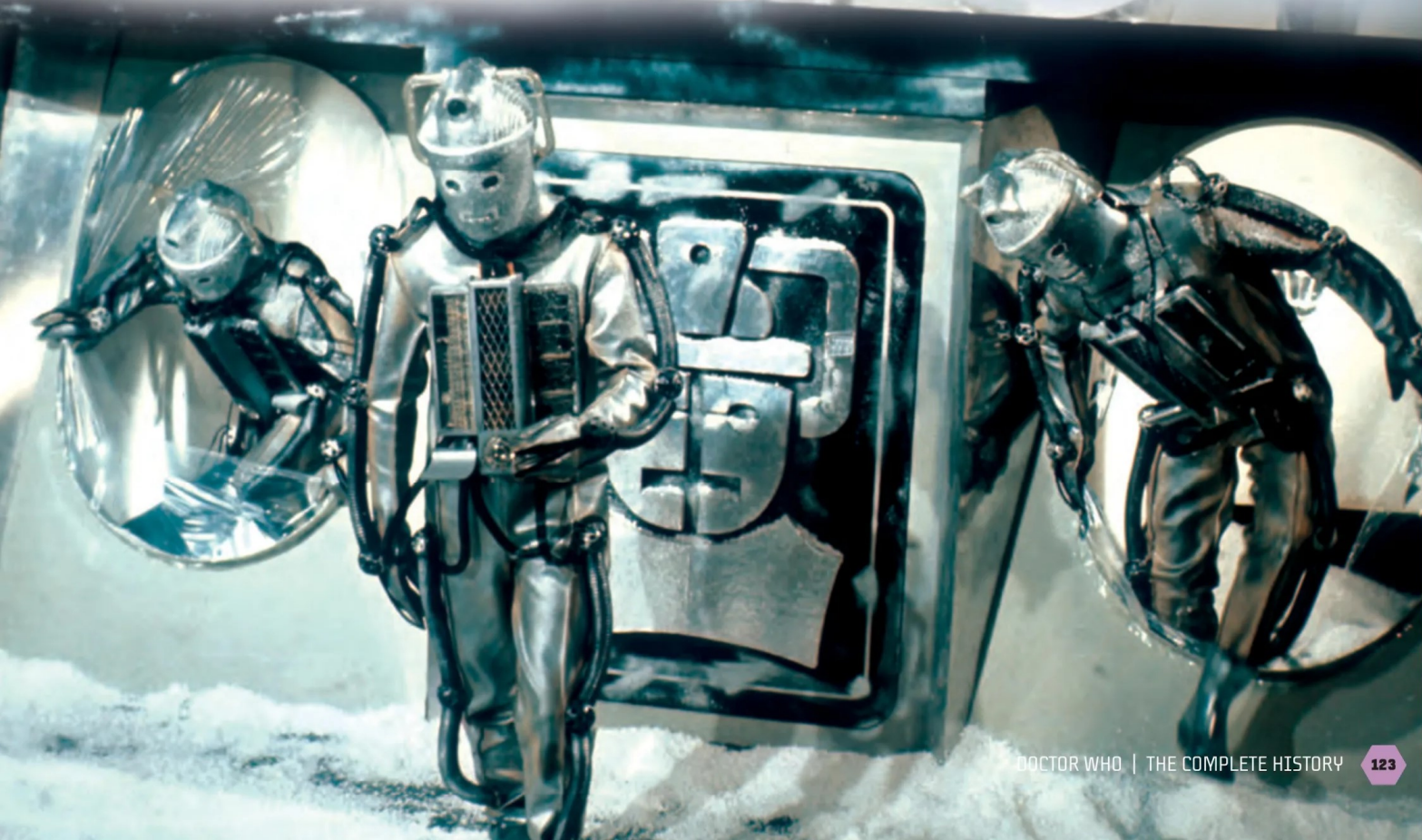
### Connections: Parked TARDIS

► At the opening of the story, the TARDIS is still on Skaro, the home planet of the Daleks that had served as one of the main locations of previous story *The Evil of the Daleks* [1967 – see page 70]. *The Tomb of the Cybermen* begins just minutes after the climax of that story.



### Below:

The Cybermen rise from their tombs.



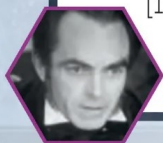


## Connections: Maxtible and Waterfield

► When explaining the TARDIS to Victoria, the Doctor references the time travel experiments of her father and Maxtible. Edward Waterfield and Theodore Maxtible had appeared in previous story *The Evil of the Daleks*

[1967 – see page 70]

where they had both met their demise.



Programme. In terms of acting, he had played a small role in *The Moonbase* at the start of the year.

Although keen to produce, Bryant had little experience of television production; his background was as an actor and then in radio as initially a presenter and then a drama producer. It was decided that the final serial of the production block, *The Tomb of the Cybermen*, could be given to Bryant to produce as a test piece, with Pemberton as his story editor for a

three-month period. If this was successful, Bryant could then take over as producer at the end of the year.

Although *The Tomb of the Cybermen* was due to be recorded directly after *The Evil of the Daleks*, it was to be held over to start the 1967/8 series in September. Consequently, the opening sequence, set in the TARDIS, would reintroduce viewers to both the series' format and the regular characters of the Doctor, Jamie and Victoria. Re-establishing the latter was considered particularly important because, newly orphaned, she had only just joined the crew in *The Evil of the Daleks*.

In the script, stage directions indicated the use of particular library music: in Episode 2 it is noted that 'as we look down the black heart of the well we hear the Cybermen theme as if from a distance' – referring to the distinctive *Space Adventure* music cue from a Chappell mood music disc used in both previous Cyberman serials. As the Cybermen returned to life in Episode 2, the script suggested that they 'begin to move as in a slow motion shadow ballet'. Pedler and Davis introduced a formal leader for the Cybermen, senior

to figures such as Jarl and Tarn in their previous scripts: 'The group of Cybermen move towards a honeycombed cell which is distinguished from the others by its size... They all raise their right arm in silent assent. The Cyberman at the cell face operates bolts on the cell face and swings back the membrane.' This revealed 'a giant figure... The Cyberman Leader rises to his full enormous height. We now see that his head is of entirely different shape.' The script for Episode 4 gave further description of the revitalised Cyberman Controller: 'His head device is flashing, his movements are once again vigorous and powerful.' Pedler and Davis' scripts retained the Cybermen's distinctive weaponry; when Peter Haydon died, he twitched as the 'now familiar smoke pours from the edge of his tunic'.

There was little description of the Cybermats: in Episode 2, Victoria was to jump as 'one of the shattered antennae twitches purposefully'; when the Cybermats attacked the party in Episode 3, they were to 'move in jerks... The Cybermat sensing noise is now a loud chatter. Every so often two contact one another. The antennae move towards the other. Then they move away.' Similarly, few details were given regarding the members of the excavation party. Kaftan, the female financier, was written by Davis for actress

## Right:

A Cybermat menaces Kaftan!







Shirley Cooklin, then Bryant's wife who had first met him when he was working on *The Grove Family* and the two were members of the Arts Theatre Company at Salisbury; she was described as having a 'slight near-Eastern accent' to suit what Davis considered her dark and mysterious looks. The only description of the rest of the team was of John Viner 'excitedly polishing his glasses'. In the original scripts, Toberman was deaf and wore a hearing aid (hence his lack of dialogue) but this was vetoed by Bryant. After his 'conversion' in the later episode Toberman was to be 'covered in a loose white smock'; later, his sleeve 'falls away to show a completely converted Cyberman type arm', and he 'chops Klieg unconscious with a Cyberman like blow'.

## Control room

The script described the city of Telos in detail. Upon Parry's party's entrance to the Telos control room, it indicated: 'Large manual levers, screens, dials, etc. Long snaking metal-clad cables. A thin arrow rotates indicating various blocks of letters or numerals... Around the room are further Cyberman bas-reliefs... on the right side of room is a well top' (the main machine was referred to as the 'codi machine'). The recharging room, leading off from the control room, was a 'large square room. In the centre is an upright hollow enlarged Cyberman form. From the top half are enormous cables leading to a machine covered in heavy studs.' The devices aimed at the form were called 'bio projectors'. The testing room contained

a 'test' Cyberman (referred to during production as 'Fred') 'composed of head piece and steel skeleton full of complex electro-mechanical apparatus. The limb framework too is full of mechanical muscles and tendons and joint units. One arm is outstretched, he is holding a weapon.' Originally, in the Episode 3 scene where Klieg and Kaftan are held in the testing room, the couple were to be unaware that a Cybermat was crawling through the hole burned in the wall panel by Klieg's use of the X-ray laser weapon. This was removed prior to recording (although an out-of-context film shot of a Cybermat still appears at the end of the scene).

At the end of the script of the final episode, following Toberman's death the Doctor commented that he was "a brave man". Parry responded that he would see that the man's name was remembered in official records. "I'm just grieved that he's dead," remarked Jamie, hotly. "That's what I was trying to say," replied Parry, to which the Doctor gently responded, "Of course."

Following delivery of the scripts, the title of the serial changed briefly to *The Ice Tombs of Telos*, as made evident by the 'Next Week' caption provisionally ordered for Episode 7 of *The Evil of the Daleks* on Thursday 20 April (also suggesting that the production team had considered that it might be broadcast directly after the Dalek serial) - but the title reverted to *The Tomb of the Cybermen* during May.

Apparently, the scripts needed very little editing, although Pemberton sought more atmosphere in places. Bryant approached Davis to undertake minor rewrites, but by this time Davis was busy on *The First Lady* and

### Left:

A behind-the-scenes shot of the tomb hatch set.

## Connections: 450 years old

The Doctor states he is around 450 years old, the first time a specific age has been given for the Doctor in the series up to this point. He may, of course, be lying!







**Above:**  
The expedition  
arrives on  
Telos. How  
many of them  
will leave?

unable to oblige. These rewrites, mainly involving Victoria, therefore fell to Pemberton who felt that the scripts had an atmosphere reminiscent of the British horror films made by Hammer. Although Pedler continued to submit ideas to the *Doctor Who* office, Davis' connection to the programme would be broken for several years. Later in 1967, Pedler was consulted by Head of Television Drama Series Andrew Osborn concerning the revival of an aborted science-fiction series called

*Counterstrike*; in July 1968, during production of the first season of *The First Lady*, Pedler and Davis submitted to Osborn a pilot script for a new scientific drama series, *Doomwatch*.

Following on from his work on *The Moonbase*, Morris Barry had been invited back to direct the new Cyberman adventure. It seems that Barry had been planned to direct it from the outset; as early as Thursday 2 March, he wrote to several

cast members who had played Cybermen in *The Moonbase*, thanked them for their work, and said that the Cybermen's return was already planned. Feeling that it was a better story than *The Moonbase*, Barry made few changes to the script, and wanted mainly to make it exciting and violent. Since concluding work on *The Moonbase*, he had worked on an episode of the BBC1 police drama *Softly, Softly*.

Joining Barry on the production team was designer Martin Johnson; this would be his only *Doctor Who* serial – he had previously worked mainly on light entertainment shows such as *Not Only... But Also...* and *The Likely Lads*. As usual, make-up was handled by Gillian James, who had worked on the series regularly since *The Smugglers*; Sandra Reid supervised costume design, as she had done since *The Tenth Planet*, although at this point she was preparing to go into hospital. Both James and Reid left the show with this story, Reid being deputised by Dorothea Wallace for the final two studio recordings while Reid was hospitalised. Visual effects were handled by Michaeljohn Harris and Peter Day, now that responsibility for these had

### Connections: Egyptian influence

- References to Cyberman dynasties hark back to terminology relating to Egyptian archaeology, with the set design also influenced by this, with its bas-relief Cyber motifs. The surface of Telos also evokes a desert setting, by turns hot during the day and bitterly cold at night.





reverted to the relevant BBC department following the phasing-out of the external contractor Shawcraft who had serviced many of *Doctor Who*'s requirements since 1963; Harris and Day had already worked on *The Evil of the Daleks*. Special sound was provided by Brian Hodgson of the BBC Radiophonic Workshop who was assigned to work on the new Cyberman serial in June.

## Casting

**C**asting took place during May. In related correspondence, the full names of the characters Professor Rufus Parry and Captain Ted Hopper – not given on screen, or in the scripts – were revealed. In early May, Desmond Llewelyn (best known as Q in the James Bond movies and who had worked with Barry on the 1957 *Escape* series) visited Barry, but was informed on Monday 15 that the part of the 'tall Welshman' (presumably Parry) had now been cast. On Friday 19 award-winning Polish actor Vladek Sheybal (best-known as SMERSH strategist Cronsteen in *From Russia with Love*) was offered the role of Eric Klieg when a script was sent out to him; eventually, the part went to Cypriot actor George Pastell, who had played a villainous role in Hammer Films' 1959 horror *The Mummy* and whose television credits included *Destination Downing Street* and *Interpol Calling*. Villainess Kaftan was played, as intended, by Cooklin, who had appeared in a 1954 version of *The Children of the New Forest*. Cast as Parry, Welsh actor Aubrey Richards had appeared in the *Davy Jones* series from BBC Wales and other regional productions such as *The House Under the Water*. Cyril Shaps, playing John Viner, had been a voice artiste on the puppet series *Supercar*, featured in the BBC version of *The Count of Monte Cristo*,

and had recently appeared in the pilot of sitcom *Never Mind the Quality, Feel the Width*. The part of Toberman went to Roy Stewart, a large Jamaican actor and stuntman who had established a gym in North Kensington and had also appeared in the BBC serialisation of *The Count of Monte Cristo*.

To play the Cyberman Controller, Barry selected Michael Kilgariff, an actor since giving up a banking career in 1956; Kilgariff had worked with Peter Bryant on various radio projects for strands such as *Afternoon Theatre* on the Home Service. Although Kilgariff stood a massive 6'5", Barry had difficulty in persuading him to take the role; Kilgariff was a regular BBC radio actor and was disappointed to learn that he would not be using his own voice, but was to be dubbed by Peter Hawkins. Hawkins had provided Cybermen voices in both of the monsters' previous stories; for *The Moonbase*; he had had a special voice palette made to fit inside his mouth which allowed him to create the electronic tones simply by forming the words. Among the actors playing the other Cybermen, Barry brought back Reg Whitehead (from *The Tenth Planet* and *The Moonbase*) and Ronald Lee (from *The Moonbase*); Whitehead went out with Deborah Watling on a date during production.

Although Troughton had been contracted up to and including the serial on Friday 27 January 1967, his co-stars needed contract options taking up. Deborah Watling, playing Victoria, was booked on Thursday 1 June; Frazer Hines, playing Jamie, signed up for the four episodes a week later. ■

## Connections: Open sesame

► The Cyber-tombs are opened by cracking a logic device in the form of an OR gate, a logic gate that implements logical disjunction as part of a switching circuit. Logic gates, first used in the nineteenth century, have been used in electronics since the 1930s.







# Production

**Above:**  
On location for  
*The Tomb of  
the Cybermen*.

**S**hooting on 35mm film began on Monday 12 June at Gerrards Cross Sand & Ballast Company at Wapsey's Wood in Buckinghamshire; the quarry represented the surface of Telos on a hot summer's day. The bulk of the shooting was for Episode 1, showing Parry's expedition blasting open the doors to the city. A model of Hopper's rocket was used in a false perspective shot; similarly, matte model doors six feet away from the camera represented the entrance to the city. Shirley Cooklin (who had worked with Morris Barry in early 1966 on *The Newcomers*), Cyril Shaps, George Pastell, Aubrey Richards, Austrian actor George Roubicek (who had appeared in Associated-Rediffusion's *Badger's Bend*), Bernard Holley (whom Barry had also directed in *The Newcomers* and who was

starting to appear in the revived version of *Z Cars*) and Welsh actor Clive Merrison were all required, along with Alan Johns and Ray Grover (an old associate of Barry's whom he had cast in episodes of *Compact* and *Quick Before They Catch Us*). In the afternoon, Patrick Troughton, Frazer Hines and Deborah Watling joined the crew on their day off from rehearsals to film brief inserts where they meet the party in Episode 1 and of the Doctor and Jamie watching Toberman seal the doors in Episode 4. Hines arrived to find Cooklin already in make-up and wig as Kaftan and began to chat her up – not realising that she was the producer's wife...

The next day's filming spanned scenes set at the doors of the Cyber City; the venue was Stage 2 of the BBC's Television Film Studios at Ealing, where Johnson matched the set to the location using



back projection of the quarry. The same cast as the previous day (bar the regulars, who were rehearsing *The Evil of the Daleks* Episode 6) were required in the morning, plus Kilgarrieff in the afternoon.

The Episode 1 scene showing Parry's party at the City doors was filmed in the morning, up to the electrocution of the crewman. The shot of the crewman dying in a shower of sparks was shot in the afternoon, followed by the Episode 4 sequence in which the converted Toberman battles to close the doors in the face of the Cyberman Controller (the Controller's head was originally intended to explode as it perished).

## Cyberman costumes

**E**ight of the Cyberman costumes made for *The Moonbase* would be reused (with slight repainting and the addition of more black pipes from the base of the chest unit), while a new costume was constructed for the Controller. The Controller had no chest unit, and the red dome of its cranium was built so that it could glow with an internal battery-powered light (although the lighting mechanism failed and the

full effect was not seen on screen). Small air holes were drilled in the cheeks of the Controller's helmet to allow air to circulate.

Wednesday 14 saw the crew remaining at Ealing to film the sequences set within the tombs themselves; Stewart was again needed, along with all the Cybermen actors. The main set piece to be filmed was the Cybermen waking in Episode 2 and descending the ladders from the massive four-level stage (the fifth level was a dummy, and above this a mirror was placed to make the 29-foot-tall set seem even larger). Plastic snow granules dressed the set, and the Cybermen's 'logo' was sprayed through stencils onto the polythene stretched across the cells from which the Cybermen emerged; the Controller's chamber bore a huge carved polystyrene bas-relief. When it came to the tea break, the actors playing Cybermen were left abandoned in the upper compartments of the set. Also filmed were the Cybermen stumbling amid Hopper's smoke bombs in Episode 3, returning to their tombs in Episode 4 and the climactic fight between Toberman and a Cyberman (Reg Whitehead). In this sequence, a piece of fire-fighting equipment was used to pump foam from the Cyberman's chest unit as Toberman pounded his metal fist into it. During filming, BBC photographers took shots not only of the Cybermen, but also of Barry, his production team and camera crew at work.

The morning of Thursday 15 saw Cooklin and Merrison at Ealing to shoot scenes of Kaftan and Callum being attacked by Cybermats in Episodes 2 and 3. Visual effects designer Jack Kine did

## Connections: Logical names

► Klieg talks about "Whitehead logic" and a "Fourier series". Alfred North Whitehead (1861-1947) and Joseph Fourier (1768-1830) were mathematical logicians, showing off Dr Kit Pedler's scientific background.



**Left:**  
Toberman  
tackles a  
Cyberman.





## THE TOMB OF THE CYBERMEN

► STORY 37

### Connections: A Boolean problem

► Klieg determines that the control room equipment to open the hatch uses a Boolean function of symbolic logic; a Boolean function determines Boolean values or operators and is named after English mathematician George Boole (1815-1864).



the original sketch for the Cybermat design which Ron Oates then realised, making the creatures look like guinea pigs or silverfish. Michaeljohn Harris constructed around 10 Cybermats of various sorts; a couple were radio-controlled, three had battery motors, others were pulled by string and some were small, inert dummies. The moving Cybermats incorporated mechanisms which operated their legs, mandibles and swung their tails. Some of the

props could also have smoke pumped into them for their 'death' scenes.

In the afternoon, Stewart and Richard Kerley performed the Episode 3 fight between Toberman and a Cyberman; during this, Stewart was suspended from a Kirby wire so that Kerley could lift him from the ground. A close-up shot of smoke coming from the mouth of a dummy Cyberman head was also filmed for Episode 4.

Troughton, Hines and Watling were released from rehearsals on Episode 6 of *The Evil of the Daleks* on the morning of Friday 16 to shoot their opening TARDIS scene in the morning at Ealing. The cast members wore their costumes from *The Evil of the Daleks* and performed on a very large TARDIS set incorporating various furniture elements introduced in the first two stories in 1963 and one of the last appearances of the Doctor's clock. Since this was the only TARDIS scene, Barry had elected to erect the awkward set once at Ealing and so save space in the confines of Lime Grove Studios; back-projection was used to create the image of the fault locator bay. Also filmed in the morning were various Episode 2 and 3 shots of the Cybermats moving in close-up, emerging



from Victoria's bag and issuing smoke. Hawkins dubbed Cyberman voices onto several film sequences in the afternoon, again on Stage 2 at Ealing.

Filming ended on Monday 19, when the model shots of the tombs freezing and unfreezing for Episodes 2 and 4 were shot on the small Puppet Theatre stage at Television Centre. The illuminated sets were slowly covered in ice when Harris used a frost gun on them; time-lapse photography made the tombs appear to thaw and freeze rapidly.

### Rehearsals at St Helen's

**A**n Early Warning Synopsis for the serial was issued on Monday 26 June, the day before rehearsals began at St Helen's Church Hall, during which a certain amount of dialogue was trimmed. Originally, as the city doors open, Klieg was to ask the Doctor what he knew about the place. "Very little," replied the Doctor, before explaining to Viner that the crewman had been killed by a very





high amperage shock – caused by a large electrical capacitance associated with a very good conductor, which, by scraping with Toberman's trowel, he revealed to be a metal surface beneath the sand, confirming Parry's notion of underground workings. The script originally had Victoria using exclamations such as "wow!" on seeing the inside of the Telos control room, but these were amended to the more in-character "mercy!". By contrast to Innes Lloyd, the cast found that Peter Bryant was more likely to join in with the fun they had during production. Morris Barry was rather more strict in terms of his approach to rehearsals; he positioned his script on a music stand and would use a baton to cue the actors. During one of the studio recordings, he refused to adjust his camera movements and asked for the sets to be moved four inches to the left of where they had been constructed...

All four episodes were recorded at Lime Grove Studio D – a very hot venue – between 8.30pm and 9.45pm, following rehearsals from Tuesday to Friday of the

previous week at St Helen's Church Hall. Episode 1 was recorded on Saturday 1 July, starting with an additional shot of the one-third size TARDIS police box (first seen in *The Romans* [1965 – see Volume 4]) in studio to represent the planet Skaro, carrying on from the previous Dalek serial. The opening title captions were superimposed over the film sequence showing Telos' terrain and Hopper's rocket. Back-projection was used in the testing room, with Polaroid slides creating the hypnotic patterns seen by Jamie and Haydon. Extra Frankie Dunn was booked not to play a character, but to stand inside the bio-projector unit and operate its tilting mechanism. Being claustrophobic, Watling hated the sequence where Victoria was shut in the sarcophagus. The last three scenes were also filmed on 35mm as well as 405-line videotape to form the reprise for Episode 2. The only scheduled recording break came after the Cyberman ('Fred') fired its gun at Haydon, to allow smoke to be pumped into Holley's costume for his death scene. Closing captions were shown over a shot of 'Fred', and the full version of the new opening theme music was played over the end titles for each episode of the story.

Library music had been added to film sequences and was played back into studio during Episode 1.

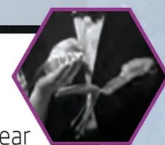
The opening shots of Telos and some of the sequences surrounding the electrocuted crewman at the doors to the tomb were backed by *Univers Sideral* by Paul Bonneau et Son Orchestre from the Chappell LP *Telecineradio Volume 2* (TCR 102). The opening Telos sequence also used Erich Sendel's *Astronautics Suite: Part 2* from

#### Left:

Director Morris Barry blocks out a scene with the cast.

#### Connections: Dear diary

► The Doctor's 500 Year Diary makes an appearance in *The Tomb of the Cybermen*, following its first appearance in *The Power of the Daleks* [1966 – see Volume 9] when the new Doctor discovered it in a chest aboard the TARDIS.





## THE TOMB OF THE CYBERMEN

► STORY 37

a 1964 disc issued by Southern (MQ 766); *Astronautics Suite* also offered a sting for the discovery of the Cybermat.

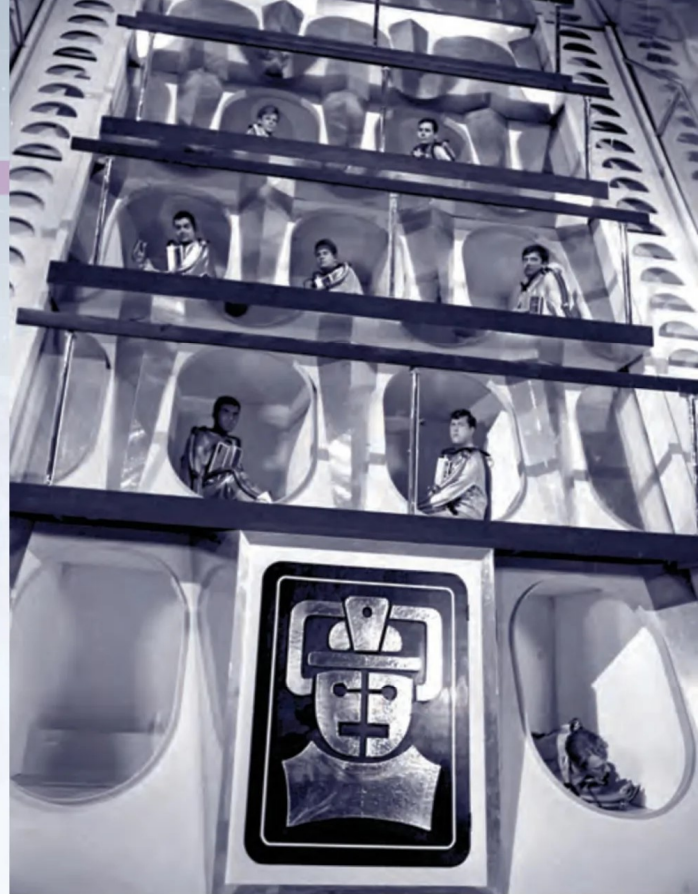
*Synchro-Stings 15* composed by 'Trevor Duncan' (ie Leonard Treblico) and performed by the Lansdowne Light Orchestra for a 1956 Impress disc (IA 143) covered Toberman moving around the surface, while *Synchro-Stings 13* and *14* backed the approach to the doors and *Synchro-Stings 2* marked the electrocution of the crewman.

*Desert Storm* by Heinrich Feischner played by the Crawford Light Orchestra on 1960 Weinberger disc (JW 260) covered the party taking cover before blasting and the activation of the test room. Jamie tried the doors to John Scott's *Palpitations* performed by the Westway Studio Orchestra on a 1963 Southern disc (MQ 653) with Toberman approaching the entrance to *Eerie Vaults* by Steve Race from a 1956 Impress record (IA 144). The party entered the control room to *Galaxy* from Eric Siday's work *The Ultra Sonic Perception* taken from a 1961 Conroy disc (BM 315). The recharging room was established with *Dark Pursuit* by 'Frank Talley' (ie Frank Denning) from the 1961 Boosey & Hawkes

disc *Off Center* (O 2396); the same source also provided *Off Center* as the party looked at the controls. Victoria looked around the chamber to *Space Adventure: Part 3* composed by Martin Slavin and performed by an orchestra conducted by Norman Ramin from a 1964 Chappell disc (C 812); *Space Adventure* also provided a sting as the chamber slammed shut with Victoria inside. The hypnotic pattern in the testing room was backed by Eric Siday's

### Right:

The Cyber actors await their cue.



*Hypnosis* from the 1960 Impress disc *Musique Electronique* (IA 250) and the Cyberman appeared to *Staccato Ending* by 'Wolf Droyson' (ie Wolfram Röhrig) from the 1963 Impress record *Dramatic Brass* (IA 244). BBC paperwork also listed music by Desmond Leslie from Weinberger discs from the 1960 release *Death of Satan* (JW 233). Episode 2 was recorded on Saturday 8 July. After a filmed reprise with opening captions running over the testing room scene, Holley's only requirement that week was to play Haydon's corpse (akin to Grover's crewman in studio the previous week). 'Fred' was fitted with a flash charge and his head fell off on cue. One of the small non-operating Cybermat props was seen in the testing room. Klieg's gun fired blanks in studio. In the scene where the Cybermat attacks Kaftan, the small prop was attached to Cooklin's left shoulder while the actress was out of shot. The lower two levels of the Ealing tomb set were rebuilt at Lime Grove. The closing credits rolled over the Controller's face.

In terms of the episode's library music, *Desert Storm* covered the reprise in the testing room with *Staccato Ending* for

### Connections: Moon landing

► The early Cyber attack on the Moonbase (as seen in *The Moonbase* [1967 - see Volume 9] was brought about by the Doctor having destroyed the Cybermen's original planet (presumably Mondas in *The Tenth Planet* [1966 - see Volume 8]) and they were on the verge of becoming extinct.





the cliffhanger, *Off Center* after Hayden's death and for the Doctor's comments on the Cyberman target. *Astronautics* for the Doctor pointing out how Hayden was shot, *Space Adventure: Part 2* as the group left the testing room and opened the hatch, *Galaxy* to establish the control room, and *Eerie Vaults* as the group entered the tombs. Eric Siday's *Suspended Animation*, also from *The Ultra Sonic Perception*, backed the Doctor talking to Victoria in the control room. *Space Adventure: Part 2* then underscored the emergence of the Cybermen.

Saturday 15 saw the recording of Episode 3 which for Watling was blighted by the fact that she had flu and fluffed her lines during her main scene with Troughton at the end of the episode. The opening captions were shown against a black background and over a re-enacted reprise from Episode 2. A recording run-on was scheduled to allow a spark machine to be lined up and an 'energy crackle' superimposed over the scene where a Cyberman attacks Jamie; the same effect was later used for the overpowering of Toberman. A smoke machine was used for Hopper's bomb attack, most

of which had been shot at Ealing. During Toberman's conditioning scene, three of the working Cybermat props were used to move in on Stewart. These were the radio-controlled and clockwork versions; it was now that Harris discovered that, in the electronic studio, the signals along the camera cables interfered with the Cybermats' radio control.

When Klieg fired the "small X-ray laser", a flash charge was ignited at the end of the prop and a hole simultaneously burned into the wall. Where the Cybermen release the Cybermats into the higher levels, the three Cybermat props were placed on a piece of cardboard on a sloped runway and pulled up the ramp by a stagehand. Callum's gun fired blanks. The smoke machine again generated smoke from the cables around the six Cybermats used in the later scenes. The closing credits ran over a shot of the laser gun as held by Klieg.

### Connections: Catch me if you can

► In the climax to Episode 4, the Doctor gives Jamie the instruction: "When I say run, run!" This had become something of an irregular catchphrase for Patrick Troughton's Doctor, having appeared in various forms in *The Power of the Daleks* [1966 - see Volume 9], *The Faceless Ones* [1967 - see page 32] and *The Evil of the Daleks* [1967 - see page 70].



**Left:**  
Cybermats  
in the wild.

### Mood music

**F**or the mood music score, *Galaxy* was again used for the control room scenes, *Eerie Vaults* as the humans' escape was reported, *Off Center* for Kaftan and Klieg being shut in the test room, *Space Adventure* as a sting for the Cybermats appearing, and *Desert Storm* for the advance of the Cybermats. *Panic in the Streets* from the *Off Center* disc was used for the smoke bomb attack, with *Space-Time Music Part 1* by Wilfred Josephs and performed for Southern by the Westway Studio Orchestra in 1963 (MQ





**Above:**

Klieg and Parry  
on the surface  
of Telos.

653) used behind the Doctor talking to Victoria in the control room.

The main change made to Episode 4's script during rehearsals was to add dialogue between the Doctor and Jamie at the very end: the Doctor said that he hated to make predictions, even about the end of the Cybermen. Episode 4 brought recording of the series' fourth production block to an end on Saturday 22 July. The opening captions appeared over a black background, over Klieg's gun and the group in the control room.

For the scenes where Toberman receives orders from the Controller, an oscilloscope trace was superimposed over the picture, with the wave stemming from the characters' craniums. Smoke was seen to come out of the bio-projector as it runs out of control; the Controller was seen smashing its way through a cardboard and polystyrene cover to the recharging cabinet. There were recording breaks for the scenes where Kaftan is killed and Toberman attacks the Controller; in the

former, the break allowed smoke to be pumped into Cooklin's costume. In the latter, Stewart struggled off camera with Kilgariff, then walked back into shot carrying a lightweight foam dummy with posable armature, which he hurled against a console carrying flash charges; after a recording break, Kilgariff replaced the dummy (although its head had fallen off in the previous shot).

### Hot and humid

**T**he summer heat increased during rehearsals the following week; following her death scene in Episode 4 where Kaftan was lying on the floor, Cooklin found herself falling asleep because the humidity had prevented her resting the night before... and only awoke when the crew realised that she was audibly snoring.

The escape of a single Cybermat from the City was a last-minute addition. The closing credits rolled over the bas-relief



on the city's main doors. On Thursday 6 July, two sets of caption slides had been ordered, depending on which serial was to be first into production after the summer break: 'Next Week: *The Abominable Snowmen*' or 'Next Week: *The Ice Warriors*'. Ultimately, the former was used – although on transmission it was replaced by a film trailer for the next serial.

On the episode's soundtrack, *Galaxy* was again used on the control room scenes, *Part 1* of Erich Sendel's 1964 *Astronautics Suite* as the Cybermen returned to their tombs and the Controller was helped into the recharging machine, *Space Adventure Part 2* as the Controller ordered the tombs opened and the fight with Toberman, *Panic in the Streets* as Toberman attacked the Controller, *Desert Storm* as the Doctor and Jamie evaded the Controller, *Univers*

*Sideral* as the survivors talked outside the tomb, and *Space Adventure Part 3* for the closing sting with the Cybermat. As Toberman received his instructions from the Controller, the sound came from *Telergic* composed by Roberto Gerhard on the 1964 Southern release *Electronic Music* (MQ 45-760).

With recording on *Doctor Who* completed for the summer, Patrick Troughton went off to France for a holiday with his new family which he had started with Ethel 'Bunny' Nuens; however, publicly he maintained the illusion that he was living with his wife, Margaret, and their three children. Following the overseas break, Troughton returned to the UK to spend some time with the children from his first marriage before he started filming on *The Abominable Snowmen* in early September. ■

#### PRODUCTION

**Mon 12 Jun 67** Gerrards Cross Quarry, Gerrards Cross, Bucks [Ext Cyber City]

**Tue 13 Jun 67** Ealing Film Studios  
Stage 2: Ext Cyber City

**Wed 14 Jun 67** Ealing Film Studios  
Stage 2: Int Tombs

**Thu 15 Jun 67** Ealing Film Studios

Stage 2: Int Control Room

**Fri 16 Jun 67** Ealing Film Studios Stage 2:  
Int Control Room/ Int TARDIS

**Mon 19 Jun 67** Television Centre  
Puppet Theatre: Model Tombs

**Sat 1 Jul 67** Lime Grove Studio D:

Episode 1

**Sat 8 Jul 67** Lime Grove Studio D:

Episode 2

**Sat 15 Jul 67** Lime Grove Studio D:

Episode 3

**Sat 22 Jul 67** Lime Grove Studio D:

Episode 4

# Post-production

**S**everal cuts were made to the serial before transmission. A small amount was cut from Episode 1, where Victoria stood in the sarcophagus and Kaftan's hands played over the controls – only for Kaftan to appear disappointed when nothing happened. Episode 2 lost the end of a scene between Victoria and Kaftan; here, Kaftan passed

Victoria a cup of something hot to drink to warm her up. A small amount of Episode 4 was also cut, where one Cyberman told the Cyberman Controller that Klieg must not be trusted; the Controller said that Klieg was not important, and the Cyberman stated that their energy units were nearly exhausted, and they must go up to the revitalisation machine. ■



# Publicity

► The promotional document issued on Thursday 3 August to herald the new series emphasised the Cybermats, and in particular BBC Enterprises' desire to merchandise them; there were also biographies of Pastell, Richards, Shaps, Cooklin, Roubicek and Kilgarriff.

► Over the summer, the young followers of the show were getting bored with the summer replacements of sports coverage (eg Wimbledon) or the Royal Tournament, and wrote to BBC1's *Junior Points of View*; their intentions, revealed on Friday 11 August, was that *Doctor Who* should return "...or

we will kill you all". One viewer asked for some repeats to be shown over the summer break, suggesting the title *The Best of Dr Who* while a viewer from Northern Ireland suggested an ambitious adventure for the series in which the TARDIS travelled back to creation for an encounter with God.

► *Doctor Who* was one of the shows promoted in bulletins about the BBC's autumn drama season; this formed the basis of stories such as *BBC To Spend £8m On Drama Productions* in the *Daily Telegraph* on Wednesday 23 August. The following day, the paper ran a feature by Paula Davies on the effect of television on children with a mother of six commenting: '*Dr Who* gives our youngest nightmares but he loves it. I only stop him from seeing it when I can't face getting up in the middle of the night.'

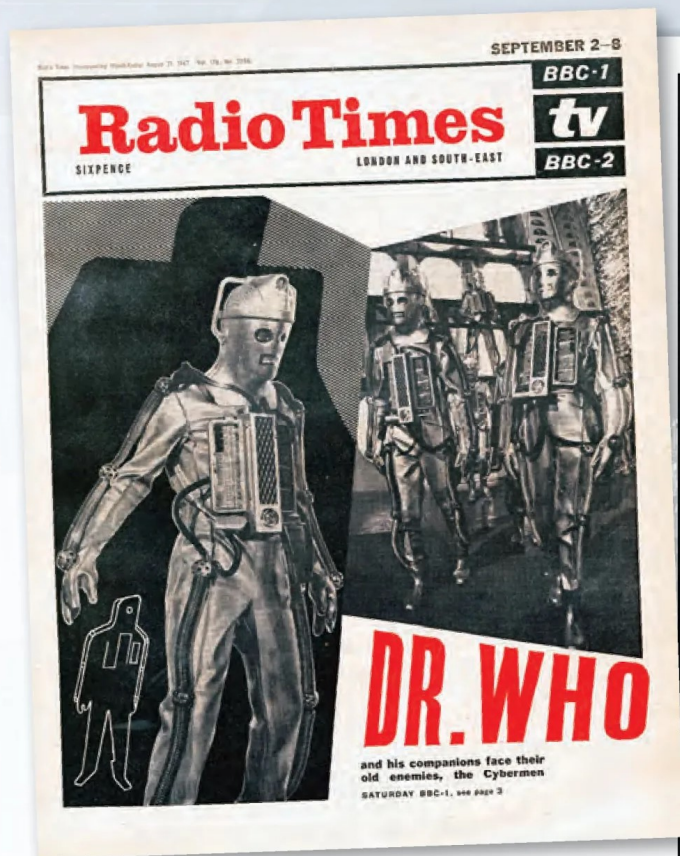
► The new BBC drama season – the first to feature colour productions on BBC2 – was also heralded in the *Daily Express* on Wednesday 23 August with a photograph of an off-duty Deborah Watling ('the new girl in *Dr Who*') who was cited as one of the elements of 'glamour' in the returning BBC series.

► The *Radio Times* of Thursday 31 August placed photographs of the Cybermen in *The Tomb of the Cybermen* on its 'Autumn Season' cover; inside, a two-thirds-of-a-page-long item titled

**Below:**  
Shirley Cooklin  
as Kaftan, on  
location.







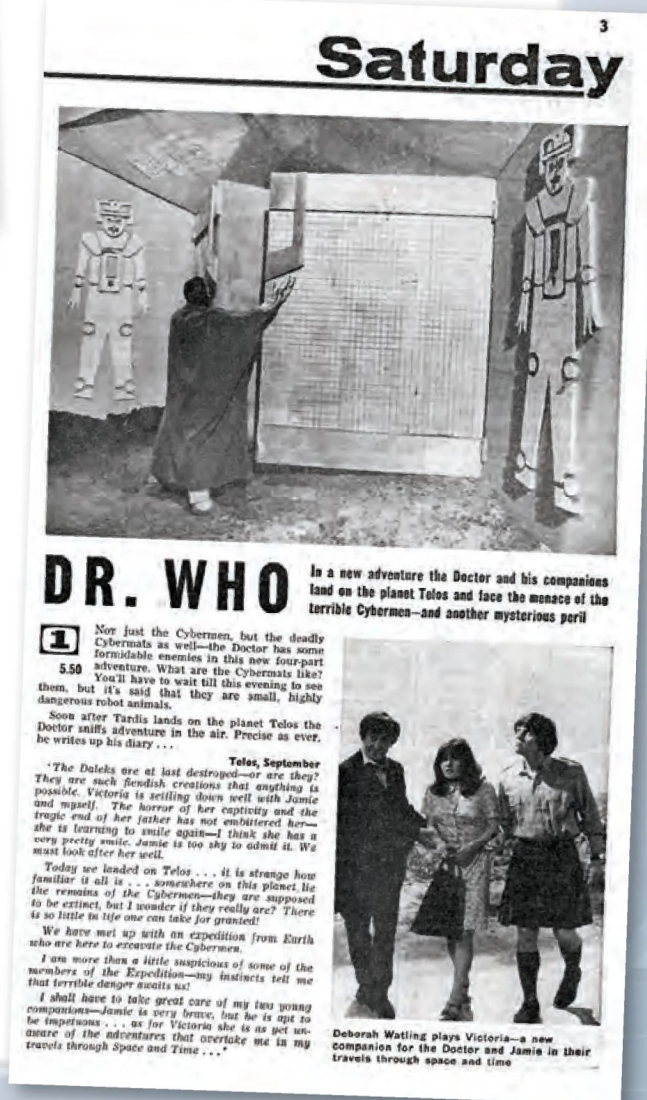
*Dr Who* previewed the serial with an extract from the Doctor's diary (dated, appropriately, September) alongside photographs of Toberman (with a silver arm) closing the city doors in Episode 4 and the TARDIS crew from Episode 1; the programme listing for Episode 1 carried a picture of a Cyberman.

- ▶ A trailer for the new series was shown which concluded with the shot of the Cyberman appearing in view at the end of Episode 1.
- ▶ Kenneth Bailey of *The People* had wanted to interview Troughton, but his article *So eerie – my search for the silent 'Dr Who'* which appeared on Sunday 3 September was effectively comments from those who worked with the elusive star. "Pat feels there IS

a Dr Who," commented Peter Bryant during Bailey's visit to the studios, with the journalist noting: 'It seems that in 20 years of TV limelight he's never given an interview.' It was noted that Troughton wanted to keep his private life secret.

- ▶ Around now, Patrick Troughton and Frazer Hines were being asked to do a guest appearance on BBC1's popular chat show *Dee Time* hosted by DJ Simon Dee. However, Troughton flatly refused.

**This page:**  
Radio Times  
publicity for  
*The Tomb of  
the Cybermen*.





# Broadcast

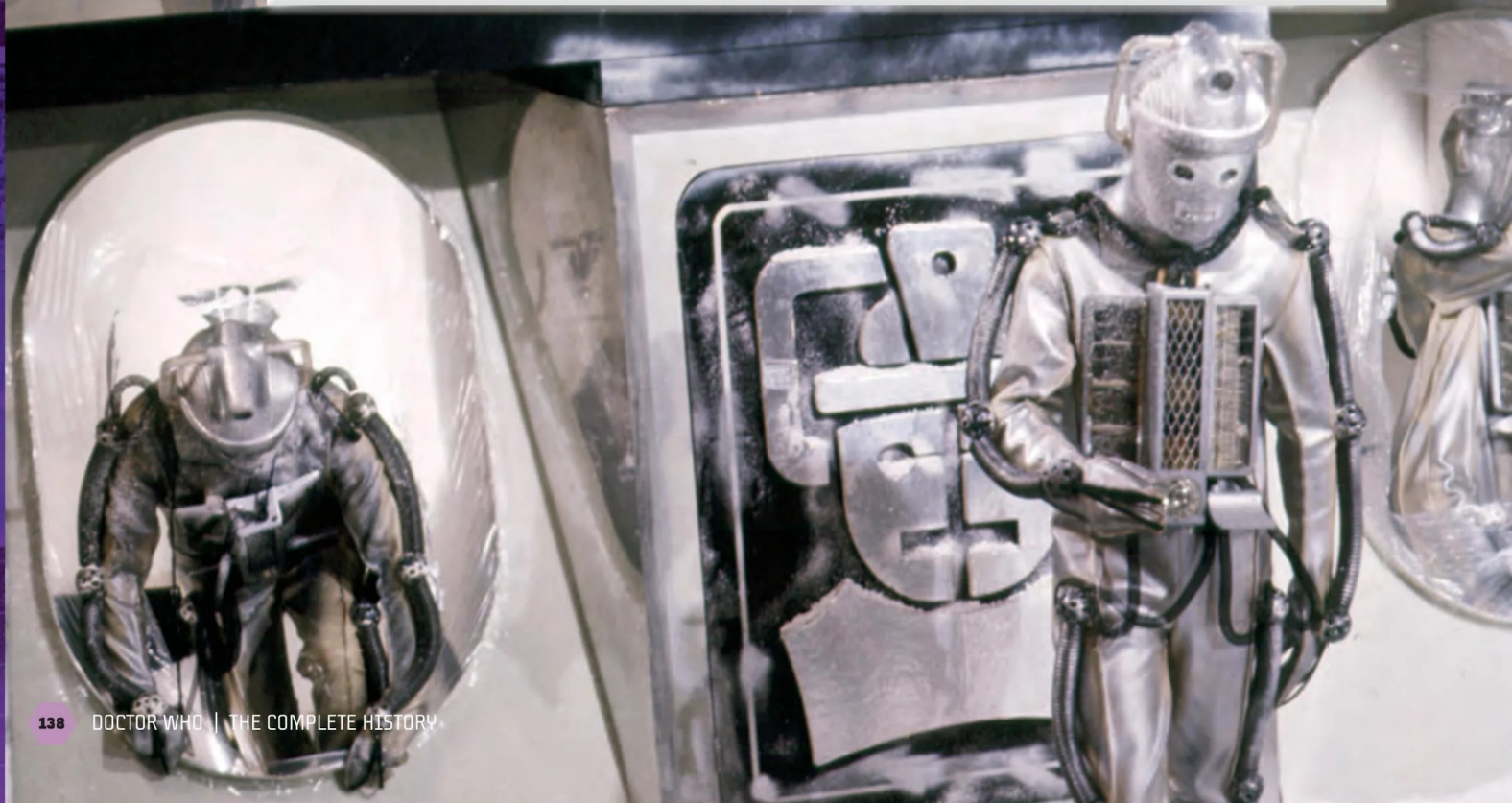
► *Doctor Who* was again scheduled at 5.50pm for the start of the season, taking over the slot from *Juke Box Jury* which now moved to 5.15pm before the news. *The Tomb of the Cybermen* gained a reasonable audience while ensuring that the reaction scores were stronger than the previous year. The talent show *Opportunity Knocks!* was still up against it on ATV London and most other regions; Grampian scheduled the Western series *Daniel Boone* while Scottish aired similar fare with *Bonanza*.

► Reception to the serial was notable in a number of ways. The day after Episode 1 was broadcast, Sydney Newman, the head of television drama, telephoned Peter Bryant to congratulate him on the effectiveness of the programme;

Bryant's future as the producer was virtually sealed. From August 1967, Bryant had returned to the post of story editor on *The Abominable Snowmen*, and Victor Pemberton had left the office after his initial three-month period since he preferred to write rather than edit.

► On Sunday 3 September, a feature story in *The People* newspaper profiled Troughton, commenting on how the actor valued his privacy. Monday 4 saw Julian Critchley of *The Times* praising the series in his review *Dr Who's success* with reference to *The Tomb of the Cybermen* Episode 1, claiming it was 'the most successful of children's programmes because it has matched its science-fiction setting with good story telling, and the most ingenious

Below:  
Time to get up!





array of props and electronic sound effects'. Reviewing the opening episode on Wednesday 6, the *Yorkshire Post* noted of Troughton and the other cast playing the explorers on Telos, that they 'never resorted to melodramatics'.

- ▶ Huw Wheldon (controller, programmes, television) applauded the return of *Doctor Who* at the BBC Programme Review Board on Wednesday 6 September, where those present felt that 'the Cybermen were in the true tradition of this programme'. At the following week's meeting, Wheldon commented that Sir Hugh Greene, the BBC Director General, was pleased with *The Tomb of the Cybermen*.
- ▶ On Friday 15 September, response to *The Tomb of the Cybermen* on *Junior Points of View* was not as favourable as it had been in *The Times*, with three Wiltshire schoolgirls dismissing the series as "stupendously stupid".
- ▶ Kit Pedler appeared on BBC2's *Late Night Line-Up* to discuss BBC1's science magazine programme *Tomorrow's World* on Tuesday 19 September. The success of the Cybermats was noted by Huw Wheldon at the Programme Review Board of Wednesday 20 September.
- ▶ The *Radio Times* of Thursday 21 September contained a letter from a Mrs Ruth Hoult of Newcastle upon Tyne, who said that her husband was in his second childhood watching *Doctor Who*: 'I must offer congratulations on the very authentic sets and characters – you can really believe in them. In fact I enjoy watching the Cybermen more

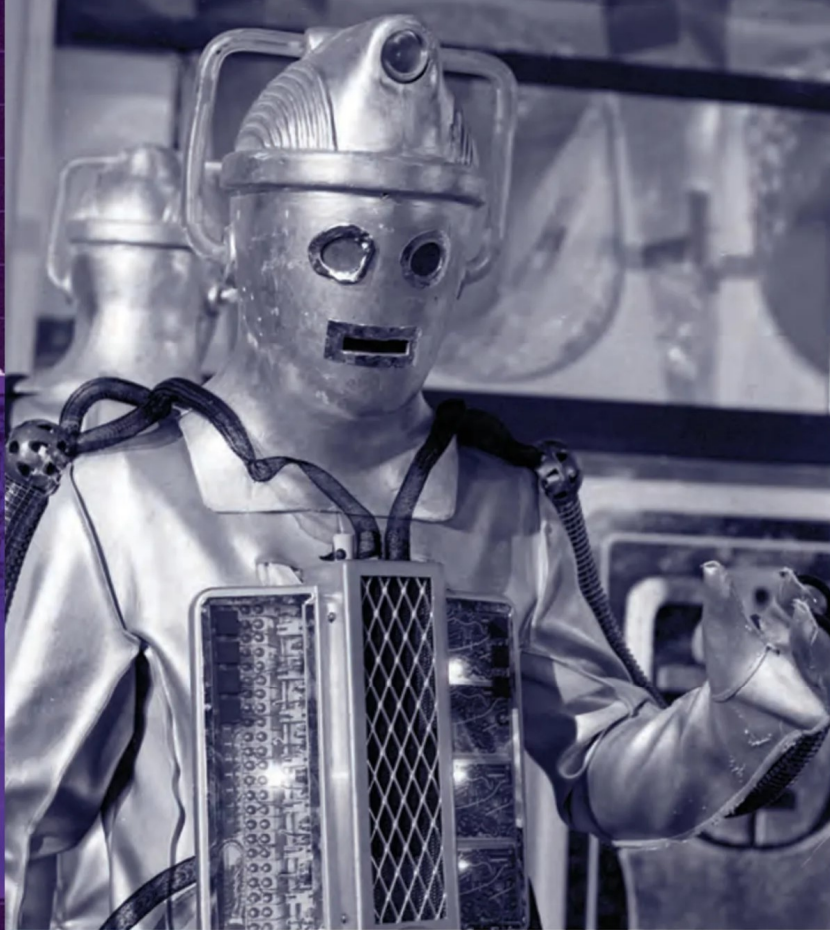


than the Daleks. My only criticism of the programme is it isn't long enough.'

- ▶ The violent sequences in *The Tomb of the Cybermen* Episode 4 made *Doctor Who* an instant target for criticism on the BBC's new viewer comment programme, *Talkback*. An unbroadcast pilot edition had been recorded on Tuesday 19 September and included comments about the horror content of *Doctor Who*; some of the information was apparently reused in the live broadcast of the show's début on Tuesday 26, after the transmission of Episode 4. Story editor Gerry Davis and outgoing producer Innes Lloyd were invited to attend and defend their programme, but Davis was busy on *The First Lady* and so unavailable. Lloyd thought it unsuitable to send his then-temporary replacement Peter Bryant in his place. Thus it was *The Tomb of the Cybermen* co-writer Kit Pedler alone who joined host David Coleman for a studio discussion with seven members of the public on 'The implications of Such Programmes as *Dr Who*'. The discussion was badly handled; one

**Above:**  
A Cybermat  
gets up close  
and personal  
with Jim Callum.





**Above:**

The Cybermen want you to be like them.

mother condemned Toberman's attack on a Cyberman, to which Pedler tried to explain the context of "horror perpetrated by unhuman beings". Inserts featuring the negative views of a Mrs Dohaand and a Mrs Pailthorpe were also shown. A film showed Coleman soliciting the opinions of schoolchildren, and the offending Toberman attack was screened. At the end of the item concerning the responsibility the BBC should take for such programmes, academic Dr Hilde Himmelweit, the author of *Television and the Child*, found the episode to be suitable because "children like to be frightened". The offending Toberman-versus-Cyberman fight sequence also appeared in *Talkback's* final edition, broadcast on Sunday 14 April 1968.

- ▶ Viewing figures were reasonable, and a distinct improvement on *The Smugglers* [1966 – see Volume 8] which had opened the previous series; the audience increased by over a million

during the serial's run, but its Audience Appreciation figures remained average. According to Television Audience Measurement, Episode 4 of the serial was the second highest rated children's programme of September 1967 seen in 3.6 million homes, and just behind Rediffusion's *Sexton Blake* serial.

- ▶ The series was offered for overseas sales as 16mm film recordings. Only four countries purchased the story: Australia, Hong Kong (around 1969), Singapore and New Zealand. Australia acquired the serial in January 1968, but rated it 'A' for 'Adult', deeming it unsuitable for broadcast due to its violent nature, showing "no regard for human life (or robot life)". On Wednesday 20 March, BBC Enterprises appealed against the decision, eager not to lose a sale; the BBC had a report prepared by Dr Hilde Himmelweit, who asserted that she had seen the serial in the company of one Dr CMH Pedler (ie Kit Pedler) and had found it to be harmless to children. As a result of this appeal, the serial was passed uncut with a 'G' rating on Thursday 16 May, and was broadcast twice – in July 1968 and August 1969. New Zealand acquired the story in October 1969 and transmitted it between August and November 1970.
- ▶ All four of the 405-line videotapes of *The Tomb of the Cybermen* were wiped on Monday 29 September 1969; it was not selected for retention by the BBC Archives. Although BBC Enterprises still had the serial on offer in 1974, within a few years it had been withdrawn and the copies junked.



► Rumours of the existence of *The Tomb of the Cybermen* circulated for many years, becoming one of the grails of *Doctor Who* missing episodes. In *Doctor Who Magazine* issue 170 (published January 1991), a report detailed that a fan claimed to have seen the story in the Far East in 1978. While seemed highly implausible at the time, later that same year *The Tomb of the Cybermen* was indeed returned from Asia Television in Hong Kong, which had retained 16mm copies of the serial; these were returned to the BBC on Wednesday 8 January 1992.

► The newly returned *The Tomb of the Cybermen* was shown at BAFTA in London's Piccadilly on 26 April 1992 under the banner 'Tombwatch'. Among those present were Morris Barry, Peter Bryant, Frazer Hines, Deborah Watling, Shirley Cooklin and Victor Pemberton.

► The serial was subsequently reoffered for overseas sale following its return, with showings in the USA from August 1992 and Canada throughout the 1990s.

► In 1998, undergraduates Ayd Instone and Keir Ashe gained BBC copyright clearance to mount their two-act adaptation of the serial, *Doctor*

*Who and the Tomb of the Cybermen*, at Oxford Brookes University Students' Union with the first two episodes on Tuesday 16 and Wednesday 17 June and the remainder on Thursday 18 and Friday 19 June; companions Jamie and Victoria were renamed Ben and Polly for this production, which also featured two Doctors, played by Instone and Richard Laming.

► Episode 4 was shown on BBC Choice as part of *The Take on Doctor Who: 35 Years of Doctor Who* at 9pm on Monday 23 November 1998; this was repeated at 9pm on Monday 26 July 1999.

► As part of the British Film Institute's year-long *Doctor Who at 50* celebration, *The Tomb of the Cybermen* was screened at 2.30pm on Saturday 9 February 2013. BFI programmer Justin Johnson was joined by Anneke Wills, Deborah Watling, director Michael Ferguson, Michael Troughton, Shirley Cooklin, Bernard Holley and Michael Kilgariff. Current executive producer Steven Moffat and comedian Frank Skinner also enthused about the serial before its screening. The story also aired in the UK on Watch from Sunday 13 October 2013 and was shown on Drama on Sunday 9 November 2014.

#### ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
<b>Episode 1</b>	Saturday 2 September 1967	5.50pm-6.15pm	BBC1	23'58"	6.0M (57th)	53
<b>Episode 2</b>	Saturday 9 September 1967	5.50pm-6.15pm	BBC1	24'44"	6.4M (57th)	52
<b>Episode 3</b>	Saturday 16 September 1967	5.50pm-6.15pm	BBC1	24'14"	7.2M (38th)	49
<b>Episode 4</b>	Saturday 23 September 1967	5.50pm-6.15pm	BBC1	23'22"	7.4M (34th)	50



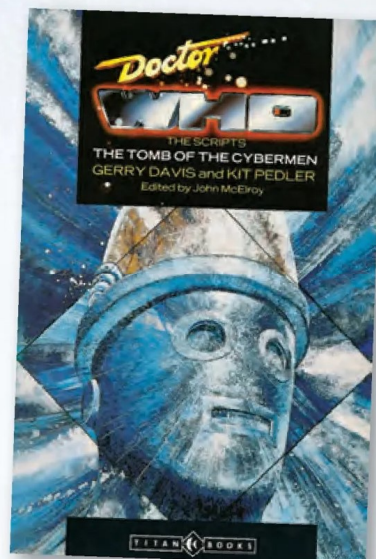
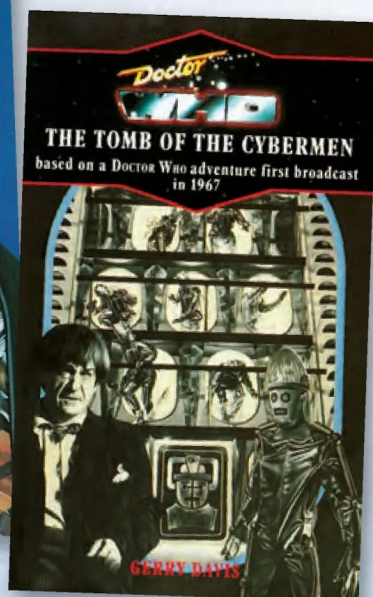
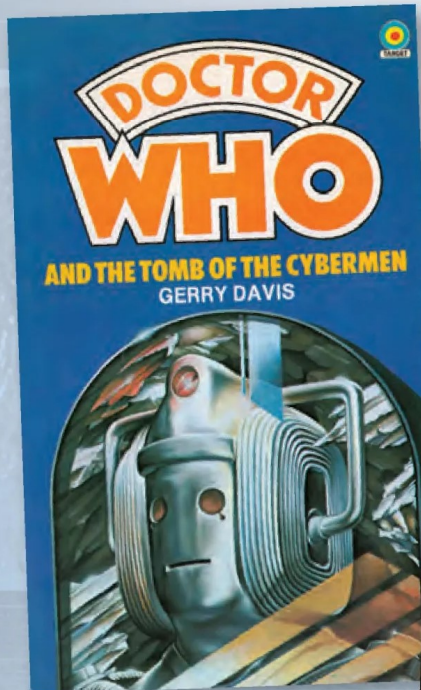
# Merchandise

## Right:

Titan's script book for the story, with a cover by Tony Clark; and the BBC Audio release.

## Below:

Novelisation covers by Jeff Cummins and Alister Pearson.



Gerry Davis novelised his co-authored scripts as *Doctor Who and the Tomb of the Cybermen* for Wyndham/WH Allen; this was published as both a hardback and Target paperback in March 1978. Jeff Cummins' jacket design featured a Cyberman from *The Invasion*; the original cover, showing Troughton's Doctor and the Cybermen, had been dropped on the grounds that the then-incumbent TV Doctor was Tom Baker. Virgin reissued the novelisation as *Doctor Who – The Tomb of the Cybermen* in October 1992, using Alister Pearson's video sleeve artwork on the cover. The novelisation was also released as an audiobook by AudioGO in March 2013. It was read by Michael Kilgariff, with Cybermen voices by Nicholas Briggs.

*Doctor Who The Scripts – The Tomb of the Cybermen* by Gerry Davis and Kit Pedler, edited by John McElroy, was published by Titan

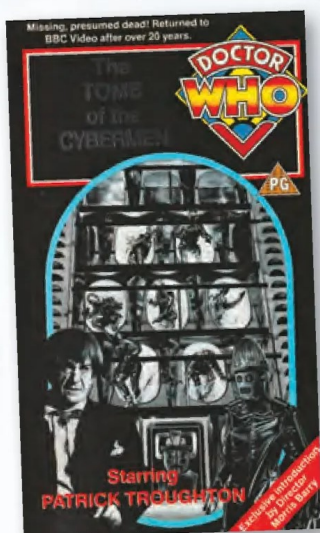
Books in August 1989. The book contained an amended script for *The Tomb of the Cybermen* together with production notes.

The twin-cassette TV soundtrack *Doctor Who: The Tomb of the Cybermen*, presented by Jon Pertwee, was released in June 1993 (delayed from its planned release prior to the story's return to the archives). A second version of the off-air soundtrack was released as a BBC Audiobook, narrated by Frazer Hines, in May 2006; this included a bonus interview with Hines. The latter version was repackaged in April 2017 by BBC Physical Audio as part of *Doctor Who: Classic TV Adventures Collection One*, alongside six other narrated full-cast TV soundtracks of classic *Doctor Who* serials.

In September 1987 the *Doctor Who* Appreciation Society Reference Department released *Space Adventures*, a cassette featuring stock music used on *Doctor Who* during the 1960s. Tracks from *The Tomb of the Cybermen* were: *Palpitations*, *Space Adventure*, *Univers Sideral*, *Space-Time Music – Part One and Two*. There were a limited number of 300 cassettes produced. Later, in October 1998, this cassette



was released as the CD *Space Adventures: Music from Doctor Who 1963-1971*. In May 1997, Via Satellite Astra released the CD *Music from The Tomb of the Cybermen* which contained a collection of stock music used in the serial. Library music tracks *Univers Sideral* and *Space-Time Music Part 1* also featured on the four- and 11-disc editions of Silva Screen's CD *Doctor Who: 50th Anniversary Collection* in December 2013 and September/November 2014.



The BBC Video release of *The Tomb of the Cybermen* came swiftly in May 1992 following the story's return to the archives. The video included an introduction from the story's director, Morris Barry, recorded at the Museum of the Moving Image in February 1992. *The*

*Tomb of the Cybermen* was released on BBC DVD in January 2002, with extras in the DVD including:

- ▶ **Commentary** by Frazer Hines and Deborah Watling
- ▶ **Title Sequence Tests** - 1967 test film
- ▶ **Late Night Line-Up** - special effects feature from Saturday 25 November 1967
- ▶ **Photo gallery**
- ▶ **The Final End** - behind-the-scenes on *The Evil of the Daleks*
- ▶ **Tombwatch** - Andrew Beech introduces a BAFTA panel comprising Michael Kilgariff, Deborah Watling, Victor Pemberton, Peter Bryant, Shirley Cooklin and Frazer Hines on Sunday 26 April 1992
- ▶ **Restoring for DVD**
- ▶ **Morris Barry Intro** - from VHS tape
- ▶ **On-screen production notes**

- ▶ **Easter Eggs** - Clean copy of the 1967 opening titles; audio trailer for *The Abominable Snowmen*; VidFIRE test

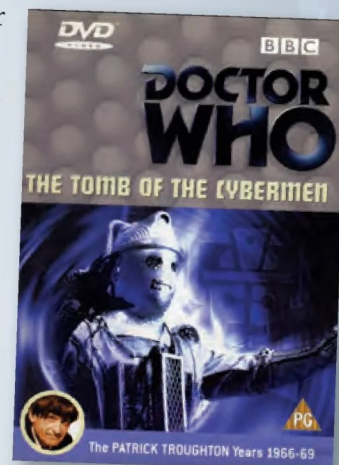
*The Tomb of the Cybermen* was included on Amazon's exclusive box set, *The Cybermen Collection*, in November 2006. The serial was also part of issue 73 of GE Fabbri's *Doctor Who - DVD Files* in October 2011 and 2|entertain's DVD *The Monster Collection: The Cybermen* in September 2013.

A restored version of *The Tomb of the Cybermen: Special Edition* was included in the DVD set *Doctor Who: Revisitations 3* set released in February 2012. The extras were:

- ▶ **Commentary** by Frazer Hines and Deborah Watling
- ▶ **Commentary** by Frazer Hines, Deborah Watling, Bernard Holley, Shirley Cooklin, Reg Whitehead and Victor Pemberton, moderated by Toby Hadoke
- ▶ **Audio Trailer** - for *The Abominable Snowmen*
- ▶ **Morris Barry Introduction** - from VHS tape
- ▶ **Title Sequence Tests** - 1967 test film
- ▶ **Late Night Line-Up** - special effects feature from Saturday 25 November 1967
- ▶ **The Final End** - behind-the-scenes on *The Evil of the Daleks*
- ▶ **Easter Egg** - Clean copy of the 1967 opening titles
- ▶ **The Lost Giants: The Making of Tomb of the Cybermen** - documentary about the making of the serial with Victor Pemberton, Shirley Cooklin, Frazer Hines, Bernard Holley, Deborah Watling, Michael Kilgariff and Peter Day
- ▶ **The Curse of the Cybermen's Tomb** - featurette with Sir Christopher Frayling and Dr Debbie Challis

#### Below:

Original and Special Edition release covers for *The Tomb of the Cybermen*.



#### Middle left:

BBC Video's 1992 release of the story, following its rediscovery in Hong Kong.



## THE TOMB OF THE CYBERMEN

► STORY 37



**Above:** Character Options' *Age of Steel* Cyberman set, including a Cyberman from *The Tomb of the Cybermen*; and Product Enterprise's diorama.

- **Cybermen - Extended Edition** - hosted by Matthew Sweet
- **The Magic of VidFIRE** - a look at the Video Field Interpolation Restoration Effect
- **Sky Ray** - advert
- **Photo gallery**
- **Easter Egg** - CGI of sets

In 1983, Susan Moore (a fan of *Doctor Who* and later a maker of specialist props for the show) produced a range of resin figures for the fan market during 1982 and 1983. She produced various designs of the Cyber logo as seen on the door of the Cyberman Controller's tomb in *The Tomb of the Cybermen*. Harlequin Miniatures issued metal models of a Cyberman and the Cyberman Controller in November 1997. Head-Up Display sold model kits of a Mk2 Cyberman in 1999. They were available in kit form, or assembled and painted.

1:3 scale *The Tomb of the Cybermen* Cybermat models were available from Head-Up Display in 1999. Small diorama of the Cybermen and the Doctor in the tombs were issued by Product Enterprise in March 2002. In January 2009, Character Options released 5" action figures of Mk3 Cybermen. They came with a part to build a Cyber Controller Mk 1 figure and also came with two Cybermats. A Cyberman

**Right:** Character Options' Second Doctor figure came with a Cyberman from *The Tomb of the Cybermen*.



figure from *The Tomb of the Cybermen* was included in Character Options' *Age of Steel* set, exclusive to Tesco in September 2009.

In 1993, a grey/black T-shirt with the Cybermen head design from *The Tomb of the Cybermen* was available from Dominitemporal Services Ltd. Full-size costumes with masks of an Mk2 Cyberman were available from Head-Up Display in 1999 for a cost of £799.99. Metal pin badges displaying the Cyberman logo as seen in *The Tomb of the Cybermen* were issued by SciFiCollector in November 2009. A *Tomb of the Cybermen* T-shirt featuring Jeff Cummins artwork was available from BG Tees in December 2011.

In 2009, the Stamp Centre issued prints of *The Tomb of the Cybermen*, signed by Frazer Hines. Immediate Media issued *Radio Times* covers postcards in February 2013. Set one featured the cover of 2-8 September 1967 (*The Tomb of the Cybermen*).

Big Finish released *Return to Telos* as part of *The Fourth Doctor Adventures* audio range in August 2015. Starring Tom Baker and Louise Jameson, the story took place concurrent with the events of *The Tomb of the Cybermen*. Frazer Hines and Bernard Holley reprised their roles from the original story as Jamie McCrimmon and Peter Haydon. ■





# Cast and credits

## CAST

**Patrick Troughton** ..... Dr Who  
**Frazer Hines** ..... Jamie  
**Deborah Watling** ..... Victoria

with

**George Pastell** ..... Eric Klieg  
**Aubrey Richards** ..... Professor Parry  
**Cyril Shaps** ..... John Viner [1-2]  
**Roy Stewart** ..... Toberman  
**Clive Merrison** ..... Jim Callum [1,3-4]  
**Shirley Cooklin** ..... Kaftan  
**George Roubicek** ..... Captain Hopper  
**Alan Johns** ..... Ted Rogers [1]  
**Bernard Holley** ..... Peter Haydon [1-2]  
**Ray Grover** ..... Crewman [1]  
**Michael Kilgariff** ..... Cyberman Controller [2-4]  
**Hans de Vries, Tony Harwood, John Hogan, Richard Kerley, Ronald Lee, Charles Pemberton, Kenneth Seeger, Reg Whitehead** ..... Cybermen [2-4]  
**Peter Hawkins** ..... Cybermen Voices [2-4]

## UNCREDITED

**Frankie Dunn** ..... Bio-projector Operator

## CREDITS

Written by Kit Pedler and Gerry Davis  
 Title Music by Ron Grainer  
 and the BBC Radiophonic Workshop  
 Story Editor: Victor Pemberton  
 Costumes: Sandra Reid<sup>1</sup> [1 and 2 plus film work only], Dorothea Wallace [3 and 4, uncredited]  
 Make-Up: Gillian James<sup>1</sup>  
 Lighting: Graham Sothcott<sup>1</sup>  
 Sound: Brian Hiles<sup>1</sup>  
 Film Cameraman: Peter Hamilton<sup>1</sup>  
 Film Editor: Alan Martin<sup>1</sup>  
 Visual Effects: Michealjohn Harris, Peter Day  
 Designer: Martin Johnson  
 Producer: Peter Bryant  
 Directed by Morris Barry

<sup>1</sup>Credited on Episode 4 only



**Left:**  
Morris Barry  
lines up a shot.



# Profile

## VICTOR PEMBERTON

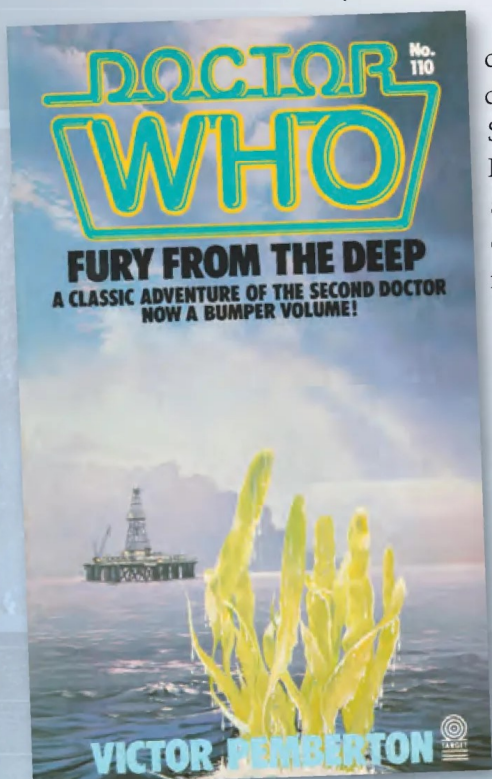
Script Editor

**V**ictor Francis Pemberton was born in Islington on 10 October 1931 to mother Elizabeth 'Letty' (née Edginton) and father Oliver, who lost a leg fighting on the Somme.

At 11, Victor's article on being a child in wartime was published in *Life* magazine. After winning a scholarship to Highbury Grammar School he worked as a mail delivery boy in Fleet Street, then in the publicity department of 20th Century Fox. Pemberton grew up a huge fan of Laurel and Hardy and met and exchanged correspondence with the movie comedians in the early 1950s.

### Below:

Victor Pemberton novelised *Fury from the Deep* in 1986.



His next showbiz connection came during National Service with the RAF, where he was an entertainments officer with his own radio show.

Later, while working for travel agents Henry Lunn, he shared a flat with actors David Spenser and Charles Kay. Continually criticising his flatmates' productions, they challenged him to do better.



Resulting radio play *The Gold Watch* (transmitted 22 July 1961) was based on his father's retirement from his ticket collector job on the London Underground. The producer asked for a happier ending, Pemberton now finishing with the character winning the football pools. Bizarrely, within a week, his own father enjoyed a major pools win.

While still working at Henry Lunn, Pemberton penned further radio plays *The Beano* (1962), *The Flag Wavers* (1964) and *Ziggie* (1965).

A producer friend found him work as a TV and film extra and he won speaking parts in two episodes of *No Hiding Place* (1965/6) and, later, *Play of the Month: Ross* (1970). His first *Doctor Who* engagement came playing Jules Faure in *The Moonbase* [1967 – see Volume 9].

Meanwhile his radio serial *The Slide* (1966), about earthquakes in England, had been a big success and its commissioner, Peter Bryant, soon became story editor on *Doctor Who*. Bryant made Pemberton



uncredited assistant story editor on *The Evil of the Daleks* [1967 – see page 70], *The Abominable Snowmen* [1967 – see Volume 11] and *The Ice Warriors* [1967 – see Volume 11].

Pemberton was temporarily promoted to lead story editor on *The Tomb of the Cybermen* (1967) while Peter Bryant was trialled as producer, but declined an offer to succeed Bryant as story editor, preferring to write freelance. His script *Fury from the Deep* [1968 – see Volume 12] reworked some ideas from *The Slide* and also saw him create the sonic screwdriver. Pemberton finally novelised the script in 1986. Another *Doctor Who* storyline *The Eye in Space* fell by the wayside.

Children's television proved fertile for Pemberton, writing for junior journalism drama *Send Foster* (1965), Barry Letts' *Adventure Weekly* (1969) and script editing Nina Bawden adaptation *A Handful of Thieves* (1969). He provided the climactic serial for science-fiction series *Timeslip* (1971), going onto create thriller vehicle *Tightrope* (1972) for its star Spencer Banks. Further children's credits came on *Ace of Wands* (1972) and *The Adventures of Black Beauty* (1972/3).

BBC radio work included soap *Waggoners' Walk* (1967), thriller *Kill the Pharaoh!* (1968), children's serials *Shadow of the Pharaoh* (1972) and *Shadow of the Nile* (1974), plus adult plays *The Fall of Mr Humpty* (1975), *Jubilee* (1977), ghost story *Dark* (1978), an adaptation of *She* (1979), and Vincent Price horror *Night of the Wolf* (1984).

The 1970s brought another *Doctor Who* script, this time for original story album *Doctor Who and the Pescatons* (1976), which he also novelised in 1991. For the same producer, Pemberton wrote LP *Serafina: The Story of a Whale* (1982), which starred Tom Baker.



**Above:** 1976's LP story *Doctor Who and the Pescatons*, written by Pemberton.

Primetime TV credits came on *New Scotland Yard* (1972), *Within These Walls* (1975), *Tales from the Thousand and One Nights* (1981) and Edgar Wallace mystery adaptation *The Case of the Frightened Lady* (1983). He also worked on BBC language education programmes in the early 1980s.

Pemberton wrote and produced the UK-shot segments of Jim Henson's international puppet show *Fraggle Rock* (1983-7). Wide-ranging work that decade included Kuwait soap opera *The House of Abu Khaled* and a series of dramatised folk stories *Tales by Moonlight* for Nigerian television.

He and partner David Spenser (the actor who played Thonmi in *The Abominable Snowmen*), moved into documentaries in 1987 with production company Saffron. Output included *Omnibus* entry *Benny Hill: Clown Imperial* (1991), while *Gwen: A Juliet Remembered* (1988), profiling Shakespearean actress Gwen Ffrangcon-Davies, won an Emmy.

Pemberton's autobiographical wartime radio series *Our Family* (1989), developed from his 1978 radio play *The Trains Don't Stop Here Anymore*, has spawned some 15 original novels to date.

In 2006, Pemberton and Spenser married in Spain. The couple continued to live together on the Costa Blanca until Spenser's death in 2013. ■



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**BBC**

# DOCTOR WHO

## THE COMPLETE HISTORY

**STORIES 34-37**

### THE MACRA TERROR

Can the inhabitants of a human colony really be as happy as they seem? Unconvinced, the Doctor scratches beneath the surface to find a sinister presence controlling things.

### THE FACELESS ONES

When Polly witnesses a murder at Gatwick Airport and then vanishes with Ben, the Doctor and Jamie uncover an alien plot.

### THE EVIL OF THE DALEKS

The Doctor and Jamie are lured into a trap that takes them from 1960s London to Victorian England. Face-to-face with the Daleks once more, has the Doctor betrayed Jamie to help his enemies?

### THE TOMB OF THE CYBERMEN

The Doctor, Jamie and Victoria join an expedition seeking to find the lost tombs of the Cybermen on the planet Telos. Deep beneath the planet's surface, the Cybermen are ready to rise once more.

